


74554

728
GOT

4423





Digitized by the Internet Archive
in 2025

The Growth of the
ENGLISH HOUSE

POPULAR ILLUSTRATED WORKS ON HISTORIC
ARCHITECTURE FROM MESSRS BATSFORD'S LIST.

BY THE SAME AUTHOR.

THE ENGLISH HOME, FROM CHARLES I.
TO GEORGE IV.

By J. ALFRED GOTCH, F.S.A., P.P.R.I.B.A. A History of English Domestic Building during the Later Renaissance. With about 300 Illustrations in half-tone and line. *Large 8vo, cloth, gilt. 30s. net.*

A bird's-eye view of the History of the World's Building.

THE STORY OF ARCHITECTURE.

From the Earliest Ages to the Present Day, for General Readers. By P. LESLIE WATERHOUSE, F.R.I.B.A. With numerous Full-Page Illustrations from Photographs and Drawings, and many Diagrams of Plans, Views, and Architectural Features. *Small 8vo, boards, lettered. 6s. net.*

This little work reviews in an interesting yet lucid fashion the main course of the Art of Building. It will be found to suit those desirous of learning pleasantly something of the Art of Architecture, without tackling more complex historical works. The pictures will enable beginners to visualise the development of buildings. In its wide scope is combined with small compass in the attractive presentation of a subject of universal interest.

*New and Revised Edition now Ready of this important
Standard Work.*

A SHORT CRITICAL HISTORY OF
ARCHITECTURE.

By H. HEATHCOTE STATHAM, F.R.I.B.A. Second Edition, Revised and Enlarged by G. MAXWELL AYLWIN, F.R.I.B.A. Including over 600 pages with about 600 Illustrations, including many Full-Page, from Photographs, Drawings, Plans, Reconstructions, etc., with numerous Chronological Charts, Glossary, and Full Index. *Demy 8vo, cloth, gilt, 16s. net; or separately in three parts as follows, bound in cloth, gilt, price 6s. net each.*

PART I.—Ancient and Classic. PART II.—Byzantine, Romanesque, Saracenic. PART III.—Gothic and Renaissance.

Published by

B. T. BATSFORD LTD.,
94 HIGH HOLBORN, LONDON.



Grimshaw Hall, Warwickshire.
A timber manor-house of the sixteenth century.

The Growth of the ENGLISH HOUSE

FROM EARLY FEUDAL TIMES TO
THE CLOSE OF THE EIGHTEENTH
CENTURY

By

J. ALFRED GOTCH

M.A.(Hon.)Oxon, F.S.A., P.P.R.I.B.A.

Author of "Architecture of the Renaissance in England,"

"Early Renaissance Architecture in England,"

"The English Home, from Charles I. to George IV.," etc.

SECOND EDITION, REVISED AND ENLARGED
WITH ADDITIONAL ILLUSTRATIONS

LONDON

B. T. BATSFORD LTD.

94 HIGH HOLBORN

<i>First Edition</i> -	-	-	-	-	1000
<i>Second Edition, Revised</i> -	-	-	-	-	1028

MADE AND PRINTED IN GREAT BRITAIN
AT THE DARLEN PRESS, EDINBURGH

PREFACE TO THE NEW EDITION

ADVANTAGE has been taken of the demand for a new edition of this book to make such slight variations of the text as became requisite owing to researches undertaken since it was first published, and owing also to a revision of the illustrations, which was thought desirable in order to fill in gaps, to picture more fully periods that formerly were sparsely represented, and to increase the number of views illustrating houses of a medium size.

Amongst the illustrations new to this edition, the upper subject on Plate III., the lower subject on Plate XXXVII., and the top subject on Plate LXV. are from photographs by Messrs F. Frith & Co., of Reigate; the top subject on Plate XIII. by Mr Brian C. Clayton, of Ross, Herefordshire; the frontispiece by Mr Harold Baker, of Birmingham; and Plate XXXIX. by Messrs Lewis & Randall, of Birmingham. Thanks are due to the proprietors of *Country Life* for the loan of photographs of the lower subject on Plate XXVII. and the upper subject on Plate LXII. Fig. 14 is from an original drawing by Mr Maurice B. Adams, F.R.I.B.A., and Fig. 30 from an original restoration by Mr H. W. Brewer, both originally appearing in *The Builder*, by whose

permission they are included, and the top subjects on Plates XV. and XXXII. are from original drawings by J. C. Buckler in the collection of Mrs Mango, by whose courtesy they appear. Figs. 17 and 27 are taken from original drawings by Mr Sydney R. Jones.

Thanks are also due to the authorities of the British Museum for permission to reproduce the left-hand subject on Plate XXVI., and those of the Victoria and Albert Museum for the subjects on Plate XXIV., the linen fold door on Plate XLV., Plate XLVII., the lower subject on Plate XLIX., and the right-hand subject on Plate LV.

J. A. G.

WEEKLEY RISE, *near* KETTERING,
April 1928.

PREFACE TO THE ORIGINAL EDITION

THE object aimed at in the following pages is to tell the story of the growth of the English house from its first appearance in a permanent form down to the time of our grandfathers, when it lost much of its interest. Although it is a history of domestic architecture, no deep architectural knowledge is required to understand it; and the use of technical terms is avoided throughout as far as may be. The reader unacquainted with architecture will be able to follow the story without difficulty; but he who already knows something of our English buildings will of course be better able to link it up with the general development of English architecture. It is the main stream of progress which is followed, but there are many pleasant backwaters and interesting tributaries which it is impossible to explore in the space at command. Those who are desirous of pursuing the subject more minutely will have no difficulty in finding books dealing with particular periods—Mediæval, Tudor, Early Renaissance, or Late Renaissance. Hitherto, however, the panorama has not been unrolled from end to end in one volume.

To render the subject intelligible numerous illustrations are essential, and thanks are due to all who have kindly contributed in this respect, especially to the publishers, Messrs Batsford, whose assistance in this and other respects has been invaluable. In view of

the many admirable books which appear from year to year, it becomes increasingly difficult to avoid familiar ground; indeed the Mediæval period presents very few fine examples which have not at one time or another been figured. The reader is therefore requested not to be impatient if he meets with a number of old friends in the early part of the book, and to be equally considerate if, in the periods when examples are more abundant, he misses some of the best-known houses, inasmuch as the aim has been, so far as was compatible with the proper treatment of the subject, to illustrate the text with unfamiliar buildings.

J. A. G.

WEEKLEY RISE, *near* KETTERING,
September 1909.

CONTENTS

CHAPTER	PAGE
I. THE NORMAN KEEP - - - -	I
II. THE FORTIFIED MANOR HOUSE OF THE THIRTEENTH CENTURY—DOMINANCE OF THE HALL -	20
III. THE COURSE OF MEDLÆVAL BUILDING IN THE FOURTEENTH CENTURY - - -	35
IV. THE LATER MANOR HOUSE OF THE MIDDLE AGES	57
V. MEDLÆVAL DOMESTIC FEATURES — DOORWAYS, WINDOWS, FIREPLACES, CHIMNEYS, ROOFS AND CEILINGS, STAIRCASES - - - -	74
VI. EARLY SIXTEENTH CENTURY—COMING OF THE ITALIAN INFLUENCE - - - -	93
VII. LATE SIXTEENTH CENTURY — SYMMETRY IN PLANNING - - - - -	106
VIII. ELIZABETHAN AND JACOBÆAN HOUSES—EXTERIORS	120
IX. ELIZABETHAN AND JACOBÆAN HOUSES—INTERIORS	133
X. SEVENTEENTH CENTURY — PERSONAL DESIGN — TRANSITIONAL TREATMENT - - -	143

CHAPTER	PAGE
XI. THE HOUSE OF THE LATER RENAISSANCE - -	153
XII. THE PALLADIAN STYLE — EIGHTEENTH - CENTURY EXTERIORS - - - - -	171
XIII. LATE SEVENTEENTH AND EIGHTEENTH CENTURIES —INTERIORS—DETAILS AND FEATURES -	186
INDEX TO TEXT AND ILLUSTRATIONS - -	202

THE GROWTH OF THE ENGLISH HOUSE

CHAPTER I

THE NORMAN KEEP

THOSE who, in the course of their wanderings through the remote districts of England, whether on business or on pleasure bent, have seen the lonely tower on the hillside, or the grey ruins of some ancient dwelling gleaming through the spaces of encircling trees, have no doubt often speculated as to the precise significance of these remnants of antiquity. They may have dismissed them from consideration as being relics of a past order of things having no connection with the concerns of the present day. Yet to the dweller in a modern house these maimed survivals have as much interest as have his own ancestors; and the home to which he returns after his travels can trace its descent step by step from those rugged masses of stone which roused his interest as he passed them by.

It is not difficult for anyone to trace a likeness between the house of to-day and that of, let us say, the time of Elizabeth; but the resemblance between an Elizabethan manor house and a Norman castle or a Northumbrian peel-tower is not by any means so obvious, yet the descent of one from the other can be clearly established. It is the object of the following

pages not only to show how this can be done, but to trace briefly the continuous changes which have transformed, in the course of some seven or eight centuries, the gaunt and desolate keep into the comfortable mansion or villa of our own experience.

Everybody knows that an Englishman's house is his castle, but it should also be remembered that in early times an Englishman's castle was his house. Castles were not necessarily military strongholds; many of them were so, but many of them, again, were nothing more than fortified houses, and it is in these fortified houses that we must seek the first germs of our own homes, the earliest evidences of domestic architecture.

In this inquiry we need not trouble ourselves about Roman villas; they were exotic, and there is no reason to believe that they had any influence on English houses. Nor need we spend much time on the centuries which elapsed between the extinction of the Roman civilisation and the Norman Conquest. The country was widely populated during those years, but anyone who has climbed the bleak downs whereon its inhabitants clustered, or scrambled up the vast earthworks which were the strongholds of its chieftains, may well wonder how the race survived. Some kind of shelter from the weather there must have been, probably in the shape of wooden buildings. But such primitive structures cannot be considered as architecture, and we will now concern ourselves only with buildings of a permanent nature on which a certain amount of trained skill has been bestowed, buildings, in fact, which convey definite information as to their arrangement, and may be classed, more or less, as works of art. Such buildings—at any rate so far as they are dwellings—are not to be found of a date prior to the Conquest, nor, with a few exceptions, for more than half a century later.

The " castles " of the Conqueror were probably merely the huge earthworks which he found scattered throughout the land. Any new works which he caused to be made were probably of wood. It was not until the middle of the twelfth century that stone buildings superseded to any great extent these wooden structures ; at least few existing remains can be dated earlier than then ; and it is in the midst of the great ditches of these earthen " castles " that many of the stone keeps of that time were built, the encircling outer mounds being further strengthened by stone walls.

The few remains of the stone castles built during the reigns of the Conqueror and his sons do not provide us with any definite link between themselves and their predecessors of wood, although it is probable that they embodied in a permanent form the kind of accommodation previously provided in more perishable materials ; the most important part of this accommodation being the hall. They certainly do not seem to have had any long ancestry on the other side of the Channel, for it is doubtful whether any building of this nature in Normandy can be dated prior to the Conquest. But although the exact causes which determined their shape are still to seek, it is clear that the fashion became established of erecting stone castles, wherein the keep was the principal building.

The keep was the domestic part of the castle ; it contained the rooms used by the owner and his family. Surrounding it at some distance was the outer wall, strengthened according to circumstances by projecting towers and entered through a fortified gatehouse. The extent and intricacy of the defences varied according to the importance of the castle ; but these matters belong rather to military architecture than to domestic, and all that need be said is that those retainers who overflowed from

the towers and other permanent buildings were housed in temporary wooden buildings within the courtyard.

Wooden buildings were indeed the ordinary dwellings of the time. There must have been many more people outside than inside the castles, even if we regard the castles which have survived as only a small part of those which actually existed. The ordinary manor houses, as well as the homes of the peasantry, were built of wood and have in consequence entirely disappeared. It is true that there are many wooden houses (or houses of wood and plaster) still to be found in all parts of England, but they are all of a much later date. It is doubtful if a single specimen of the twelfth century survives. It must also be remembered that not infrequently the inferior rooms of a stone house, such as the kitchen, were built of wood.

The keep, then, is the earliest form of English house built in permanent fashion. It was not, as some suppose, a prison or dungeon, or even the last refuge of a beleaguered garrison; it was the ordinary home of the family. In examining the ruins of a castle where the keep is the principal remnant, it is not necessary to postulate a vast array of other buildings, and to wonder what they were, and whither they have disappeared. It was probably the only considerable building, the remainder of the establishment consisting of a wall of enclosure and various minor buildings, mostly of wood.

What, then, was the accommodation in these keeps, these homes of our ancestors of the twelfth century, of the men who slew Thomas à Becket, of the barons who revolted against Henry II. ?

The keeps were massive rectangular structures several storeys in height, with walls of great thickness. Their size varied according to the requirements of the owner. Some were about 90 ft. square, others but

30 or 40 ft. They were not necessarily exactly square, but, as a rule, their sides were of nearly equal length. The White Tower of the Tower of London, begun by order of the Conqueror in the later years of the eleventh century, measures 118 by 170 ft. The keep of Rochester Castle, built about 1130, is 70 ft. square. Castle Hedingham in Essex, built about the same time, is 60 by 55 ft.; the keep of Dover Castle (about 1154) is 90 ft. square; Castle Rising (Plate I.), probably a few years later in date, is 75 by 60 ft.; Kenilworth, dating from the third quarter of the century, is 87 by 54 ft.; while the Peak Castle in Derbyshire, erected about 1176, measures some 40 by 36 ft. These are all outside measurements, and as the walls were very thick, seldom less than 8 ft., and sometimes as much as 16 or 20 ft., the available space within them was much less than their total area. Nevertheless, after deducting the thickness of the walls, there remained in the largest such huge rooms as that in the Tower of London, 90 ft. long by 37 ft. wide; in the medium-sized, such as Hedingham, rooms 38 by 31 ft.; while in the smallest, such as the Peak Castle, the space was 22 by 19 ft., equal to the drawing-room of an ordinary house of the present day. But although the rooms were spacious, they were few in number, and badly lighted. As a rule there was but one room on each floor; some of the more important, however, such as Rochester and Castle Rising, had two large rooms on each floor; and one or two smaller, but this was the exception rather than the rule. Occasionally a chapel was added; sometimes it occupied part of the floor space inside the walls; sometimes, as at Coningsburgh, it was contrived within the thickness of the wall itself, augmented by hollowing out one of the huge buttresses. But the chapel was always small—space was too valuable for it to be other-

wise ; and it was used not only for sacred purposes, but also not infrequently as a private room for the lord.

There are many examples of Norman keeps remaining in various parts of the country, but it will be sufficient to describe two of them as being typical of their fellows. One, although not of the largest size, was yet a fine building ; it is Hedingham Castle in Essex : the other is small, the Peak Castle in Derbyshire. The former is among the very few of existing keeps that can be dated earlier than the reign of Henry II. who came to the throne in 1154. The chaotic times of his predecessor, Stephen, saw the erection of many castles which became the scenes of frightful oppression and outrage ; but after his death they were razed to the ground, and apparently with great thoroughness, since no examples, it may be said, are to be found which can be safely dated between the years 1135 and 1154, during which period he nominally reigned over England.

The great keep at Castle Hedingham is a fine specimen of the work of the twelfth century. Its exact date has not been ascertained, but its arrangement and its architectural detail point to the same date as Rochester Castle (about 1130), and good authorities go so far as to suggest that the same designer was employed on both. It has all the characteristics of an early keep ; a vast plain mass of masonry, slightly broken by the long vertical lines of shallow buttresses and angle turrets, and pierced at each floor with small windows—smallest near the ground where most accessible (Plate I.). The entrance, as at Peak Castle, and all early keeps, is some feet above the ground, and in this case is approached by a flight of steps ; it leads into the first floor, below which at the ground level, or thereabouts, is the cellar or store-room, approached



Castle Hedingham, Essex. The Keep (*cir.* 1130).

The head of the entrance door is visible on the left: the opening on the right is modern.



Castle Rising, Norfolk. The Keep (*cir.* 1160).

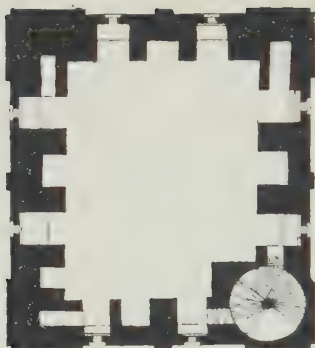


SCALE OF 10 5 0 10 20 FEET

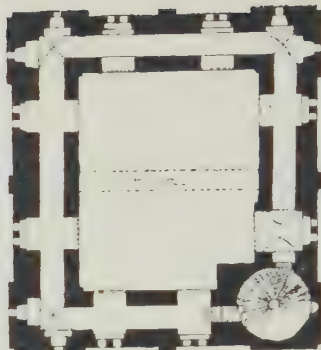
Castle Hedingham, Essex. Section of the Keep (*cir.* 1130).

only from the room above it. The plan is quite simple (Fig. 1), consisting of a large room (38 by 31 ft.) on each floor, enclosed by thick walls which are honey-combed with mural chambers and recesses. Some of these chambers are *garde-robes*, others were no doubt used as sleeping places by the family and principal guests. Over the entrance floor were two others; first the hall, a room with two tiers of windows, the upper of which gave on to a gallery or triforium which made the circuit of the building in the thickness of the wall: above the hall another room very similar to that on the entrance floor. Then came the roof round which was a rampart walk protected by the battlements, and leading to the four angle turrets which rose above the general mass of the building. Access to these various floors was given by a commodious circular staircase more than 11 ft. in diameter. There were thus four main rooms; the basement, the entrance floor, the hall of two storeys, and the room over it. All these, except the basement, were warmed by a large fireplace, and lighted—if lighted it can be called—by eight small windows. The hall had in addition eight two-light windows in the triforium. There is no room which can be identified as the kitchen; there is no indication that the windows were glazed.

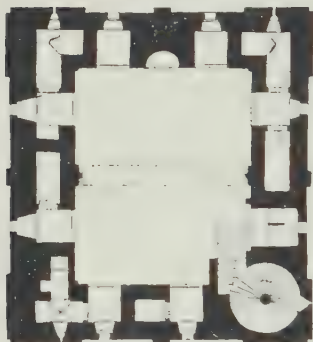
Against the means of attack which were then available this place was impregnable, but the safety thus assured must have been both gloomy and draughty. In its way, however, it was a lordly residence; the main rooms were spacious, the smaller rooms were considerable in number, the staircase was of ample width. The gallery must have afforded a certain amount of quasi-privacy to those who were not privileged to occupy the mural chambers. The architectural detail of the doorways, windows, arches, and fire-



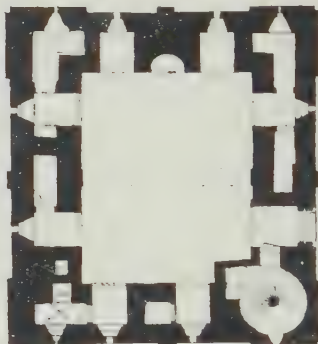
FOURTH FLOOR PLAN



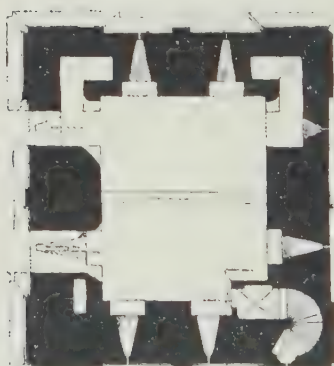
THIRD FLOOR GALLERY PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN ENTRANCE



GROUND FLOOR PLAN

Fig. 1.—Castle Hedingham,
Essex.

Plans of the Keep.

1. Ground Floor, or Basement.
2. First, or Entrance Floor.
3. The Great Hall.
4. Upper part of Hall,
with Gallery.
5. Room over Hall.

0 5 10 20
SCALE OF FEET

places is good (Plate II.; Figs. 2 and 3). Across the middle of the entrance floor and of the hall is thrown a fine bold semicircular arch, of nearly 30 ft. span, to carry the floor of the room over (see section, Plate II.); the whole treatment is simple, sturdy, and splendid, as befitted the chief stronghold of the race for whom it was built, the De Veres, Earls of Oxford.

The fireplaces had not a flue such as we understand it, that is a long shaft running up the whole height of the building and crowned by a chimney; instead of this they had a short funnel contrived in the wall, and leading almost directly to small vertical openings in the face of the wall, cleverly concealed in the angle of a buttress (Fig. 3). The fireplaces, moreover, were mere recesses in the wall surmounted by round arches;

there was no attempt at a projecting hood or any such ornamental feature as we are accustomed to think of as a chimney-piece. These things were to come later. They were, however, of generous size, as indeed they might well be, for it must be remembered that the windows were not glazed, and although they were too small to make the place cheerful, they were quite large enough to make it cold, and as each side of the room had an outside wall, the wind, from whatever quarter

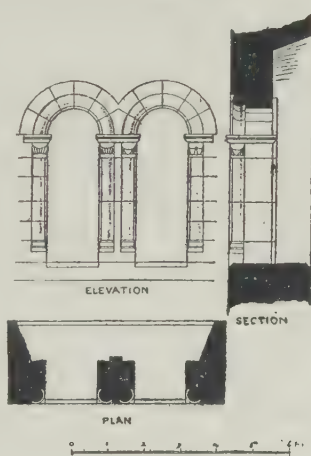


Fig. 2.—Castle Hedingham, Essex.

A window of the gallery in the hall.

it blew, would find its way in. It is true that there were wooden shutters to the windows, which could be shut at night, but in spite of this there was every inducement to maintain a large fire; the volume of the flame may have overcome the disadvantage of the short flue, but the smoke must have had difficulty in escaping

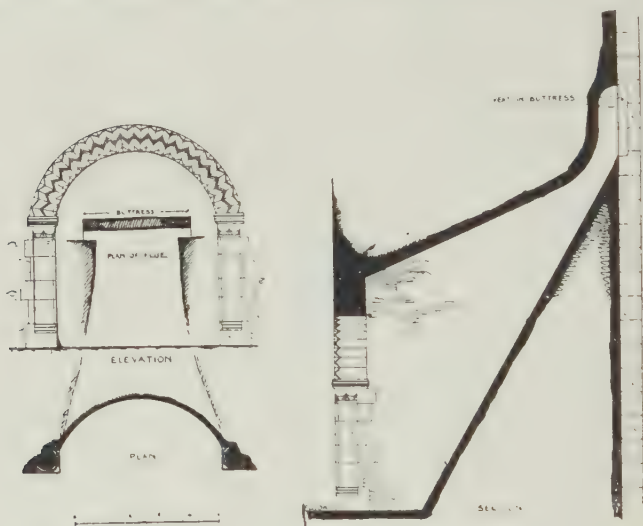


Fig. 3.—Castle Hedingham, Essex.

A Fireplace. Showing the short flue leading to a vertical vent in the face of the wall.

through the small vents, and doubtless much of it eventually found its way out through the open windows.

The sleeping accommodation was very meagre. The lord, and perhaps some of his family, had separate retiring places; they could not be called rooms, for they were only such chambers as could be contrived in the thickness of the walls; and in point of size, although not at all in point of luxury, were comparable

to a sleeping compartment on a modern *train de luxe*. The household, men and women, old and young, slept in the great hall, a custom which conduced neither to comfort nor the observance of the proprieties. In the same room the whole establishment had its meals. During the greater part of the day the men, at any rate, were occupied with outdoor pursuits.

The Peak Castle, at Castleton in Derbyshire (Plate III.), is an extremely interesting example of an early dwelling. Its situation may be described as highly romantic, although that adjective, of course, expresses a sentiment which is of comparatively modern origin. Up to about the middle of the eighteenth century, travellers regarded such desolate places as Old Sarum, or ruins so difficult of access as the Peak Castle, with feelings approaching to horror. It was only towards the end of that century, or in the early years of the nineteenth, that the romantic aspect was appreciated. It is tolerably certain that romance had no part in the selection of this site for a dwelling, but rather the assurance of security which it offered. An extremely steep spur of the rocky hill which forms one side of a precipitous dale—one of the dales for which Derbyshire is famous—is deeply bitten into by a gorge which almost severs it from its parent ridge (Fig. 4). An irregular triangle of rocky ground is thus formed rising steeply from its longest side up to the opposite angle, and bounded on one side by the precipitous slope of the dale, and on the other by the sheer descent of the gorge. No site could be better protected by nature. The side next the gorge is absolutely inaccessible. The side next the dale offers interesting hazards to climbers. The remaining side is a grass slope steeper than most modern roofs, and traversed by a zigzag

path up which the breathless visitor toils painfully. The town lies at the foot of the slope; the castle, of no great extent, is placed at its summit. The keep is built in the extreme angle, where the gorge desists from finally biting its way through the side of the dale and leaves a narrow rugged strip of rock to connect



Fig. 4.—Peak Castle, Derbyshire.

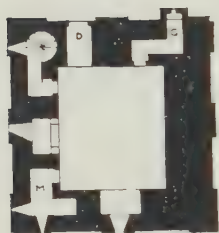
Plan of the Site.

the almost detached triangle from its parent hillside. A stone flung from one side of the keep would fall sheer down the gorge; flung from the opposite side would drop some 40 or 50 ft. on to the steep slope of the dale, and thence descend with huge and rapid bounds to the bottom.

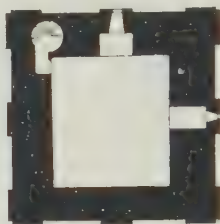
The summit of the triangle was enclosed by a wall running from the gorge to the dale, thus forming a good-sized courtyard. It was, of course, on the slope, and to make it rather more level, the lower part was raised, partly it would seem on vaulted chambers, partly by filling up earth against the wall. These chambers have never been explored, but workmen who have repaired the wall bear testimony to their existence, and if the description they give of some of the articles

found in them has been rightly interpreted, it would seem that the Romans had made use of them. This is still a matter for conjecture, and so is the exact arrangement of such buildings as were adjacent to the wall.

There were apparently two entrances to the courtyard. The chief of these was adjacent to the dale, and from the remains of the arch stones would appear to have been some 5 or 6 ft. wide. Here is said to have been the porter's rooms, and if this were the main entrance, custom would place the porter there. At the other end of the wall, against the gorge, are the remains of what has been called the sally-port; but the work has been so much defaced as to render its purpose obscure. Between these two features there is a rectangular buttressed projection which may have contained rooms, while overlooking the gorge is a recess in the wall which seems to have been a window. It is said—but the statement has not been properly verified—that there are remains of the foundations of a structure which carried a drawbridge across the narrow upper end of the gorge; and it is almost certain that an ancient track leads along the hill on the further side of the gorge in the direction of the castle. All these points are of interest, and are worthy of further investigation; but that part of the ruins which most readily repays a visit is the keep. This has been described as merely a prison or a watch-tower; but from the carefully selected position of the castle, from what is known of its history, from the fact that the little town of Castleton clusters at its foot, and from a comparison with other castles, it would seem that the tower is the small keep of a small castle, and was its most secure dwelling-place. References in the great Roll of the Pipe show that a considerable number of soldiers were accommodated here; it is also recorded that in 1157 Malcolm



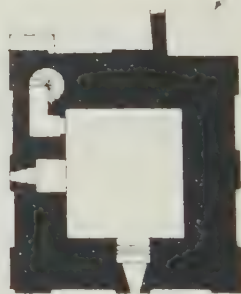
PRINCIPAL FLOOR.



UPPER PLAN



SECTION



GROUND PLAN

Fig. 5.—The Peak Castle, Derbyshire.
Plans of the Keep.

of Scotland made his personal submission to Henry II. here, and that that king was again here in 1163, when the castle must have had even more restricted accommodation.

The keep itself, which was built in 1176, is very similar in arrangement to the peel-towers of the Scottish border and to the towers which elsewhere formed the nucleus of many fortified houses. It probably represents the first step in domestic planning, and may be regarded as one of the earliest ancestors of the great houses of later centuries.

It consisted of two main floors (Fig. 5); beneath the lower was perhaps a store-room, although this is not certain. The debris with which the lower part of the building is filled has not been investigated; excavation might determine whether there ever was a cellar, and also whether there was any internal communication with a natural cave or passage which undoubtedly passes through the rock beneath it, and from which a tortuous and difficult descent can be made to the great Peak Cavern which is approached along the gorge so frequently mentioned. Above the upper chamber was the roof, originally of steep pitch (see section, Fig. 5), but which may have been raised and flattened so as at once to form a third chamber and to give more convenience for the purposes of watching and defence.

At its best, at any rate, the keep can only have contained four rooms, and it is quite possible that it only had two. The upper and better of these was that into which the entrance door opened (at D, Fig. 5), a door some 6 or 8 ft. from the ground, and doubtless approached by a wood ladder. Near this door a circular staircase of about 5 ft. in diameter led up to the roof and down to the lower room (Fig. 5), which was dimly lighted by two small windows, but otherwise was

devoid of any feature whatever. The floors were of wood. The upper room, about 22 by 19 ft. in size, was also lighted by two small windows; in one wall was a *garde-robe* (G) with a shoot corbelled out from the wall; in another was a small mural chamber (M) occupying one corner of the building and lighted by a very small window on two of its sides. So far, this keep is just like many others, although on a small scale; but here there is no sign of a fireplace or flue. Some means of warming the place, and, on occasion, of cooking, there must have been; and the probability is that a fire was contrived on the floor, and that the smoke was carried away by a flue of wood and plaster. It would not have been beyond the ingenuity of the time to provide a hearth to carry the fire.

The exterior of the keep has suffered so much that hardly any detail is left, nearly all the facing stone having disappeared. The most perfect side is that towards the gorge, difficult of access. From it, however, we learn that the building consisted of a plain mass of ashlar work broken at the angles and the middle of each side by a shallow projecting pier. Each corner of the building has a small circular shaft with cap and base of the ordinary Norman type. The window openings must have been narrow, as was usually the case, and probably of very simple detail, matching that of the doorway and the shoot of the *garde-robe*. At the parapet level there were probably four turrets rising from the angle buttresses, but all traces of them have gone. Indeed all that can be gathered of the external appearance is that it was of the usual severe type and that the detail was of the simplest.

While castles and their keeps were still in full occupation, but towards the later years of their existence, there were built a number of fortified manor

houses of stone. It is quite probable that these buildings embodied in permanent materials a type of plan that had long prevailed in a less durable form. The keep was contrived so as to be as economical of space as possible; the rooms were piled one on the top of the other. But where defensive precautions were not so imperative, and space was not so valuable, the rooms were placed alongside of each other on the ground. The manor house, therefore, followed a type of plan which, although somewhat different from that of the keep, embodied the same ideas as to accommodation, and in both cases the hall was the principal apartment; it was the sleeping, eating, and living room of the household. As years went by the keep type of plan fell into disuse; its singular lack of comfort may easily account for this. The manor house type, on the contrary, survived, and it is this type which has been developed, through century after century, into the house of modern times. It is, however, curious to find a few late survivals of the keep, some of them built long after the necessity for castles had disappeared; others, owing to their geographical position, being the natural expression of the wants of the district. Among the former is Tattershall Castle in Lincolnshire, built by Lord Treasurer Cromwell in the fifteenth century, the same who built the great manor house of South Wingfield in Derbyshire. Both of these houses will be more fully mentioned in their chronological order. Among the latter are many of the peel-towers of Northumberland, which continued to be built with the ancient restricted arrangements until the accession of James I. Cocklaw Tower, near Hexham, is a fairly late example (Plate III., Fig. 6); it was built in the sixteenth century and contained hardly more accommodation

than the Peak Castle. At the ground level was a cellar entered from the outside by a doorway protected by machicolations. Above the cellar was the hall, entered by an external door several feet above the ground, and above this was another room of the same size. Each of these rooms had a fireplace, and a few small windows, unglazed. A small chamber also led from each of them; that on the principal floor retains traces of painted decoration. In its floor is a

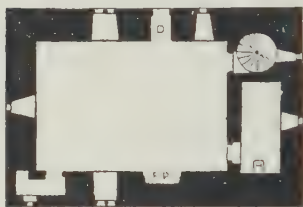


Fig. 6.—Cocklaw Tower, Northumberland (sixteenth century).

Plan of Principal Floor.

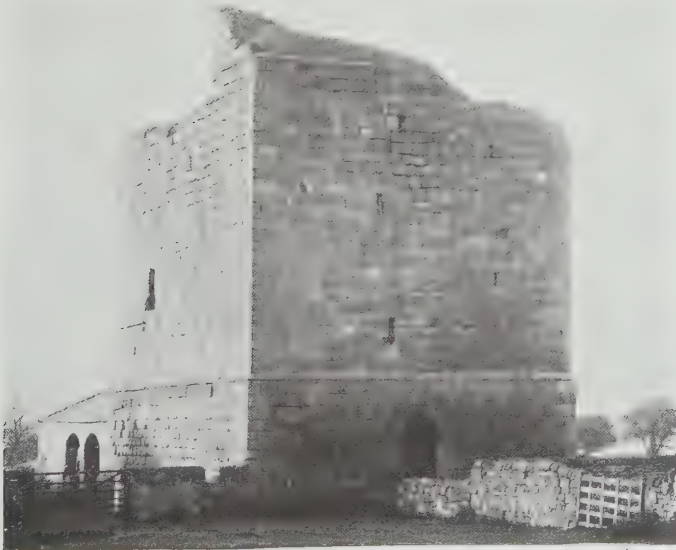
D, Door, several feet above the level of the ground; H, Hole in floor; F P, Fireplace.

square hole which afforded the only access to a blind chamber or vault beneath, which may have been a dungeon or may have been merely a *garde-robe* pit. A circular staircase led from the cellar to the upper floors and thence to the battlements. The fact that so small and uncomfortable a house was built at a time when further south there were already large and commodious mansions, is an eloquent commentary

on the disturbed state of the Border. This is further illustrated by the fact that almost immediately after the two kingdoms were united under one sovereign, many of the old peels were enlarged by the addition of a Jacobean wing of considerably greater capacity than the original house. Chipchase Castle is one of the most striking instances, as the new work took the form of a fair-sized manor house to which the peel became a mere antiquated adjunct. Other instances, some of rather later date, are to be



The Peak Castle, Derbyshire (twelfth century), showing the situation of the Keep above the Dale.



Cocklaw Tower, Northumberland (sixteenth century).



Oakham Castle, Rutland. The Hall (*cir.* 1180).



Oakham Castle. Interior of the Hall,

seen at Belsay Castle, Halton Castle, and Bitchfield Tower.

Another notable example of the survival of the keep is that at Warkworth Castle in the same county (Plate XII.). This is of peculiar interest inasmuch as it was built about the year 1440, and exhibits a great amount of skill in packing into a small compass the various rooms which, by that period, had become necessary to the comfort of the more wealthy. But in spite of the ingenious planning, this keep was deserted within thirty years of its erection in favour of a new hall built on the ground floor with contiguous kitchens in the usual fashion. These places are mentioned here before taking leave of the keep, to show how its influence survived long after it had been generally abandoned.

CHAPTER II

THE FORTIFIED MANOR HOUSE OF THE THIRTEENTH CENTURY—DOMINANCE OF THE HALL

THE direct ancestor of the house of to-day was, as already said, the fortified manor house. The chief room here, as in the keep, was the hall; indeed it was of greater relative importance in the manor house than in the castle. In the latter it had rooms of equal size above and below it, rooms which must have helped to lessen the pressure on its space. In the former it was not so much the heart of the house as the house itself. It was often the only considerable room in the building, supplemented by a kitchen and a "chamber" or two. So overmastering was its importance that the house was called "the hall," a designation which, to this day, is applied to the principal house in a parish. There were, however, supplementary rooms, some for the master, and some for the servants; in the earlier examples, indeed, the plural is hardly admissible; there was one for the master, called the "solar," and there was a kitchen, or a kitchen department, which was the headquarters of the servants. The hall lay between the two; at one end was the kitchen with whatever it had of pantry and buttery; at the other was the solar, a small room for the private occupation of the lord—a room generally upstairs, and over a cellar or store place. Other rooms there were none.

The hall was the house; everybody lived there when indoors, everybody ate there, everybody slept there.

Knight, and page, and household squire,
Loitered through the lofty hall,
Or crowded round the ample fire.

The household stores, if put away anywhere, went to the cellar; the food was cooked in the kitchen, there was a pantry where it was kept when not in the kitchen, there was a buttery where the drink was served: the lord, when he desired privacy, sought his solar. The rest of the household presumably never had privacy even if they desired it. It was an elementary state of things, and the story of domestic architecture is made up of the efforts to obtain greater privacy and more comfort. It was a long and gradual development. The hall remained for centuries the centre and kernel of the house; but at one end of it the solar gradually swelled into suites of apartments for the family; at the other, the kitchen grew into the servants' wing, with scullery, larders, pantry, and many other subdivisions. When we remember this primitive type of plan and then look at the plan of an Elizabethan manor house (usually quite simple in its arrangements), it becomes less difficult to imagine the stages through which it must have passed since the time of the hall, solar, and kitchen; and it is easy, on the other hand, to see how the simple Elizabethan plan grew into the complicated arrangements necessary for our comfort to-day.

The hall, then, being pre-eminently the principal room, requires our first attention. It was necessarily of large size, and it was lofty. In the majority of instances it was of one storey with an open timber roof, and consequently it completely separated from each

other the subsidiary rooms built at either end of it. This is observable down to Elizabethan days, when the family apartments and the servants' quarters had each grown into a considerable wing of at least two storeys in height. Each wing had to have its own staircases, and on the upper floor the hall interposed an impassable barrier between the two ends of the house.

The hall was planned so that the entrance was at the servants' end, where most of the traffic was. The bulk of the floor space was thus left clear for the tables, and for the purposes of daily life. The lord and his family sat at the "high table" at the upper end, farthest away from the draughty entrance. There was at this end a raised platform some 6 in. high, called the dais, and it was on the dais that the high table was placed. Judging from the floor levels of the earliest houses, there would not seem to have been a dais, unless it were a movable platform. Through the wall at the upper end a doorway led to the family room or rooms. The two long sides of the hall were usually free from any buildings, and were occupied by the windows. At Minster Lovel in Oxfordshire, however—a splendid house of the Lovels, now in hopeless ruin—the lofty hall was flanked on one side with a building of two storeys. The windows on the opposite side were large and long, set fairly high up in the thick wall, of fine Perpendicular design, and finished at the top with the usual simple tracery. Those on the side flanked by the two-storey building were so much curtailed by it as to retain nothing below the tracery.

The entrance was generally cut off from the rest of the hall by a screen (at any rate in later years). The screen did not extend the full height of the hall, but

stopped short some 10 or 12 ft. high, and was connected to the end wall by a floor, which thus at once served as a ceiling to the entrance passage, and formed a gallery, usually called the minstrels' gallery, though indeed it may well be doubted whether in many of the smaller houses it was put to regular use, inasmuch as there was no convenient means of access. The fire was frequently, though not by any means always, placed on a hearth in the middle of the floor, yet not exactly the middle, but rather towards the end where the family sat. There are plenty of instances where the hall was warmed by a fireplace even in fairly early times. There are also instances as late as the sixteenth century of hearths being constructed on the floor. At Deene Hall in Northamptonshire, built in the time of Edward VI., there was no fireplace in the hall until the father of the late Lord Cardigan (of Balaclava fame) caused one to be made. The roof shows by the absence of cross-braces in one of its bays where the louvre for the escape of smoke used to stand.

These general dispositions were, of course, subject to variations in particular instances, but the main idea of entering the hall at its lower end, of the kitchens being at this end and the solar or family rooms at the other, is so universal as to furnish a clue to the unravelling of the mysteries of many a complicated ruin.

The finest example in England of an early hall is to be found at Oakham Castle in Rutland. It is of such a large size, 65 ft. long by 43 ft. wide, that it serves for the Law Courts of the county, the Assizes, Quarter Sessions, and County Court being all held within its four walls. The fittings necessary for these purposes rather obscure its original appearance, which was as spacious as a good-sized parish church, and very much of the same character. It is divided into

what may be termed nave and aisles separated by fine bold arcades (Plate IV.).

This disposition is extremely interesting, as it at once raises the question of the resemblance between ecclesiastical and domestic architecture, and takes us immediately to the root of the matter, namely, that architecture is essentially a noble form of construction, embellished suitably to its purpose. It follows, therefore, that church and house architecture are only likely to differ in so far as their purposes differ. Here at Oakham was a space to be covered of much the same area as a church, and it was covered in the same way. The means at the disposal of the builders forbade very wide spans, therefore they divided the width of the building by two walls carried on a series of arches. The middle space (or nave) was of no greater width than could be covered by a timber roof resting on the arcaded walls. The two outer spaces (or aisles) were covered by narrower roofs leaning against the walls of the nave. This simple solution of a constructional problem was applied equally to churches or houses, but it so happens that there were many churches of a width demanding such a treatment and but few houses. The churches have survived, while the houses have mostly disappeared; and consequently the disposition which is in reality constructional, has become associated with church architecture. So too with various features, such as doors and windows. These were treated, broadly speaking, in the same way whether in churches or houses, but in the former they were, as a rule, more elaborately embellished. Their general forms were the same; that is to say, when arches were round in churches they were round in houses; when pointed in the one they were pointed in the other. When mullions, tracery, and cusping became the fashion

in churches, they became also, though in less degree, the fashion in houses. This, however, is to be observed that, as a rule, more elaboration and more fancy were bestowed upon ecclesiastical work than upon domestic. So far as windows are concerned the practical necessity of having some means of opening and closing those in houses led to the dividing of them into manageable

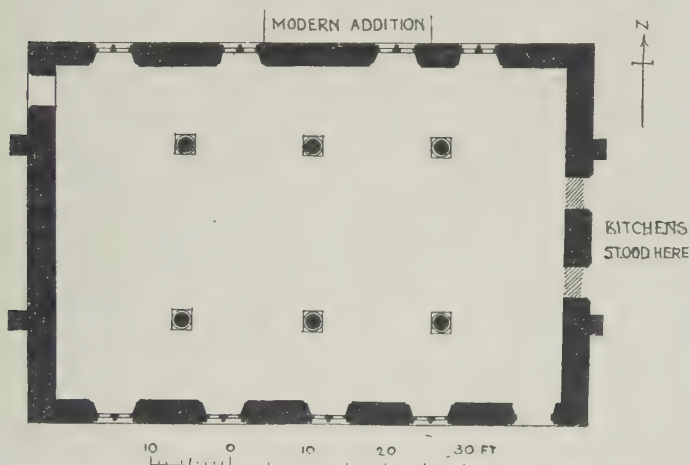


Fig. 7.—Oakham Castle, Rutland (*cir.* 1180).

The Hall.

sizes by means of horizontal cross-bars or transomes, which are much more frequent in houses than in churches.

This similarity of treatment between the two classes of buildings, although only what might be expected on reflection, has led to much confusion in the popular mind, and has resulted in many an old hall being looked upon as a chapel.

But to return to Oakham Castle. Strictly speaking it was not a castle, but merely a strongly defended

manor house. It lies in a large enclosure surrounded by the ruins of a wall. The wall shows no signs of having been guarded by the towers customary in a castle, but is built on the summit of an embankment, which may be the remains of an extremely ancient stronghold. The height and steepness of the bank, increased by the height of the wall, although the latter was ill-constructed, must have rendered attack difficult. The enclosure was entered through a gatehouse, which has entirely disappeared and only lives in a record of the fourteenth century. This record is an Inquisition of the year 1340, and is interesting as enumerating the accommodation of the place at the time. It says that the castle was well walled, and contained one hall, four chambers, and one kitchen; there were also two stables, one grange for hay, one house for prisoners, one chamber for the porter, and one draw-bridge with iron chains (this indicates the gatehouse). There was also a free chapel within the castle. Such was the accommodation of an important house in the fourteenth century.

The hall is the only building left, and it is clear from its architectural features that the four chambers and the kitchen could only have been of one storey in height, at any rate so far as they were contiguous to the building (Plate IV.). The overpowering importance of the hall is thus further established. Its plan is of the usual type (Fig. 7). The entrance door was at the end of one of its sides, although many years ago it was removed, for greater convenience in relation to modern uses, to its present position in the middle.

In the end adjacent to the entrance were two doors (there are also indications of a third at the end of the north aisle) which led to the kitchen, the pantry, and

buttery. At the upper end was a door which led to the solar and subsequently, no doubt, to the four chambers mentioned in the Inquisition, which replaced it. At the time when the hall was built, about 1180, the probability is that there were not so many as four chambers, but merely the solar. There is no fireplace, so the fire must have been on a central hearth, with a louvre over it in the roof; but the present roof having been rebuilt affords no evidence on this point. The lighting was from small windows in the side walls, supplemented by a larger one in the gable over the doors to the kitchen, shown as blocked up in the view on Plate IV. The window below it is a later insertion. The side walls are necessarily not very lofty, and the light from the small windows had a long way to travel, consequently the place must have been but ill-lighted although far more cheerful than contemporary keeps. The lighting was wholly inadequate for modern purposes, and has therefore been increased by means of dormers.

The style of the work is such as marks the buildings of the later years of the twelfth century. The four arches of the arcades are semicircular and of about 15 ft. span; they rest on massive round pillars (Plate IV.), and where they spring from the end walls they rest on corbels of unusual and quaint design. The entrance door is round-headed and of two orders, the outer being carried on a shaft and cap. The windows are of two lights, with pointed heads, the mouldings carried on shafts externally; the tympanum is filled in solid, thus making the actual light square-headed. Internally each window is set in a deep recess under a round-headed arch carried down to the floor, thus differing from church windows which usually have a sill the full thickness of the wall. The angles of the windows inside

and out, as well as the outer angles of the doorway, are ornamented with the dog-tooth. The illustrations make this short description plainer than many words, and they show how in general treatment the door and windows closely resemble contemporary work in churches.

There are no indications of a screen at the entrance end, nor of a dais at the upper, inasmuch as the ornament of the window recesses goes down to the floor in all cases, whereas had there been a permanent dais, it would have stopped short to accommodate it.

The pillars of the arcade have vigorously carved caps admirably designed, and they support, between the springing of the arches, quaint figures of musicians. Two of the heads which support a corbel on the wall near the entrance are supposed to represent Henry II. and his queen. The whole of the work is excellent in design and execution, and the hall, both in its arrangement and its building, is the most valuable example left of its period.

The hall at Oakham is typical, as to its main features, of all others down to the end of the sixteenth century. That is to say, the hall was the principal room; it was entered through the screens; at the lower end were the kitchens, at the upper the family rooms. It was nearly always a lofty apartment of one storey with an open timber roof. The principal changes that took place in the room itself were the elimination of the pillars and the contriving of a roof to cover it in one span from wall to wall; the provision of larger windows, and especially of a bay window at the dais end; the addition of a porch to protect the front entrance from the weather. The other changes which affected it were those which took place in the rooms at either end, the growth of the solar into a suite of

rooms, and the provision of separate sleeping accommodation for the servants. By the end of the sixteenth century these changes had very materially affected the size and plan of the house, and they ultimately led to the extinction of the hall as a living room; but this development will be further considered in a later chapter.

All the changes which took place in the treatment of dwellings tended towards the increase of comfort. The growth, it is true, was slow, and if a modern critic were compelled to dwell in them, the difference to him between a house of the twelfth century and one of the thirteenth would hardly be perceptible; both would be intolerable. But gradually the number of rooms increased both at the upper and lower ends of the hall. The keep still survived in a modified form, and often formed the nucleus round which the rest of the house grew. At Stokesay in Shropshire, which dates from about 1240, or sixty years later than Oakham, there is still a keep, but it is almost detached from the actual house, and may have served as the final stronghold to which the inhabitants could retreat in times of stress. At Longthorpe in Northamptonshire, some two miles to the west of Peterborough, there is a very interesting though small example of a keep or peel-tower attached to the house, and forming an integral part of it. The house was built in the latter part of the thirteenth century, and has undergone many alterations; but the tower remains in good preservation, as also does a contemporary gable adjacent to it, the only remnant of the original house.

The most usual method of protecting these manor houses was to surround them with a moat, across which a drawbridge led to a strongly defended gateway. Bodiam Castle in Sussex, on the borders of Kent

(Plate V.), is an excellent example of a moated structure. It was built in 1386 as a place of defence, rather than as a dwelling-house. In hilly districts moats were impossible, and in such cases advantage was taken of a precipitous piece of ground which might furnish natural protection on as many sides as possible. Aydon Castle in Northumberland is a striking instance of the latter kind of defence, being situated on the edge of a ravine. Although inhabited, it still retains much of its original appearance, and many of its original features.

Stokesay (about 1240-1290) was defended by a moat, crossed no doubt by a drawbridge, and entered through a gatehouse. The original fortified gatehouse, however, has been replaced by a picturesque half-timber structure of Elizabeth's time, and the drawbridge by a solid approach. The gateway led into a large courtyard, on the opposite side of which stood, and still stands, the house (see plan, Fig. 8). The chief apartment, as usual, is the hall, not so large as that at Oakham, but still of fair size, 52 by 31 ft., that is to say, large enough to contain, with plenty of space to spare, two complete houses such as now form the streets of a growing town. It is covered with a simply designed open timber roof (see Plate V.), the principal rafters of which rest on plain built-out corbels. There were no buttresses to counteract its thrust, until it was found necessary to build some on the courtyard side. Unlike Oakham, the hall at Stokesay has rooms attached to it at each end. At the lower end they are of three storeys, at the upper of two. Applying the usual rule the three-storeyed part (marked on the plan "North Tower") ought to have been for the servants' or retainers' use; and it is possible that in early days it was. The lowest storey was doubtless a cellar, the



Stokesay Castle. Interior of the Great Hall (thirteenth century).



Bodiam Castle, Sussex (1386), showing the Moat.



Stokesay Castle. General View.

The thirteenth-century hall is in the right block (C), towards the centre; the south tower is in the centre (B); the gatehouse (*cir.* 1570) is to the left (A).

upper ones, however, are furnished with large fire-places, which point to their occupation by a superior class of persons. In later years the topmost room was enlarged and made more cheerful by adding some overhanging half-timber work in which plenty of

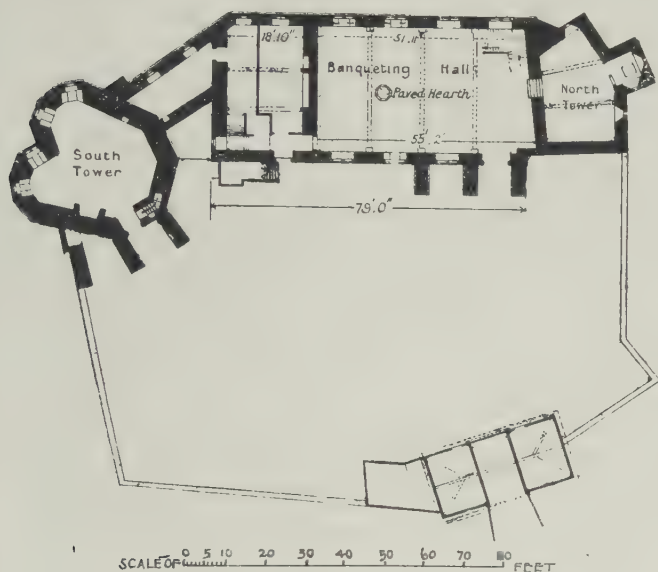


Fig. 8.—Stokesay Castle, Shropshire (*cir.* 1240-1290).

Ground Plan.

windows were introduced (Plate VI.). The kitchen must have stood at this end, but there are no remains of it left. There was at one time a return wing running east from the north tower; it was built of wood, and contained kitchens, probably of a date subsequent to the hall. These rooms at the lower end were approached by a wooden stair within the hall, a rather unusual arrangement. From the upper end of the hall access

was obtained by an external flight of stone steps to the solar, or lord's chamber, which had a large fireplace, and on either side of it a small window looking into the hall, so that the lord—or more probably, considering the immutability of human nature, the lady—could overlook that apartment after retiring from it. The solar was embellished in later times with panelling and a fine wood chimney-piece, and thus rendered a very pleasant room. Beneath the solar was, as usual, a cellar or store place on the ground floor, and beneath that another cellar underground. Outside and beyond the solar stands the massive south tower or keep of three storeys, with one room on each floor. They have fireplaces, but the windows are small, and were never glazed, but merely closed with shutters.

It must be borne in mind that hitherto windows had not been glazed. They were usually of small size for purposes of security, and no doubt their smallness was an advantage so far as the inlet of cold air was concerned. But they rendered the rooms gloomy to the last degree, and the unlucky people of the time must often have had the choice of two evils, icy draughts, or the darkness which followed the closing of the shutters. No wonder the fireplaces were made large, yet even with a blazing fire in the middle of the hall, none of its heat being lost up the chimney, the plight of the household must have resembled that of travellers round a camp fire who complain of being roasted on one side and frozen on the other.

In the hall at Stokesay, however, the windows are large, and the lights are of such ample width as to offer but little protection against attack. They are two lights wide and two lights high, the upper ones being pointed and cusped, and surmounted by a circular

eye. This eye and the upper lights were glazed, but the lower ones were merely closed with shutters. This amount of glazing is a decided advance in comfort, and so is the size of the windows, which must have rendered the hall quite a cheerful place, in striking contrast to the gloom of the tower, where the small windows provide a patch of light which only renders the general darkness more pronounced (Plate VII.).

The glazing of windows was carried out in a fitful way. Some windows in buildings as early as Stokesay were already glazed, others even so late as the end of the fifteenth century were not so treated. In the scanty remains of Abingdon Abbey the so-called Prior's Room has never had glass in its windows. This room is of the early Decorated period (*cir.* 1300) and whether devoted to the prior or not, it was of sufficient importance to have a fine fireplace and plastered walls ornamented with coloured lines. The windows of the adjoining guest-house (if such were its purpose) have likewise never been glazed. These are of much later date—towards the end of the fifteenth century. They, too, lighted rooms of some importance, 30 ft. long, warmed by a large fire, handsomely roofed, and decorated in places with elaborate ornament.* Horn was occasionally used as a material for glazing prior to the general use of glass.

The improvement in domestic arrangements which is observable in the actual buildings at Stokesay is also noticeable in such contemporary accounts of building works as have been preserved. The Liberate Rolls of Henry III.'s time (1232-1269) contain many orders issued in respect of the king's houses which were scattered up and down the country in almost every

* Remains of this are visible in the plastered spaces of one of the principals.

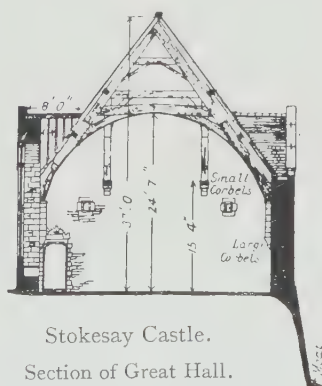
southern county from Kent to Hereford, and northwards to Northamptonshire and Nottingham. They nearly all point towards making the houses more comfortable. Windows were to be glazed to prevent draughts; porches were to be built to external doors; passages of communication were to be made from one building to another; roofs and walls were to be wainscoted; windows were to be enlarged; fireplaces were to be built; *garde-robes* were to be made less offensive; in some cases drainage was to be executed as a protection to health. Everything goes to show that Henry's aim was to make his houses more convenient and more comfortable. In addition to structural alterations there are many orders for decoration. Buildings were to be whitewashed inside and out; windows were to be filled with painted glass, either heraldic or setting forth some scriptural subject, notably the story of Dives and Lazarus; shutters were to be painted with the king's arms; and most frequently of all, rooms were to be painted green spangled with gold stars. It is quite clear that houses were gradually becoming not merely places of safety and of shelter from winter and rough weather, but places of pleasure and delight; not merely lairs but homes.



Cothele, Cornwall. The Kitchen (*cir.* 1520).



Stokesay Castle.
Window in South Tower, showing
shutter and stone seats.



Stokesay Castle.
Section of Great Hall.
In the end wall are two
small windows opening
from the solar.



Haddon Hall, Derbyshire. View in the Lower Courtyard (fourteenth century).

CHAPTER III

THE COURSE OF MEDIÆVAL BUILDING IN THE FOURTEENTH CENTURY

THE king, of course, may be supposed to have had unlimited means at his disposal for the improvement of his houses, and to have been better able than less exalted personages to gratify his wishes; but his subjects were also actuated by the same desires, and an examination of the large houses of the fourteenth century shows a considerable advance in the provision of rooms for special purposes, and indicates that the old restricted accommodation was no longer sufficient for the changing habits of the time. This expansion of the house was general, and was not confined to any particular district. To mention a few instances, there are in the North Alnwick Castle, built by the Percies about 1340, of which all but the external walls has been modernised; and Raby Castle, the home of the Nevills, Earls of Westmorland, built about 1378, also largely modernised. In the Midlands are Kenilworth Castle, almost rebuilt by John of Gaunt in the closing years of the fourteenth century, but still retaining its ancient keep (Plate IX.); Warwick Castle, also almost entirely rebuilt by Thomas Beauchamp, Earl of Warwick, a few years earlier; Broughton Castle in Oxfordshire, built by the De Broughtons about the beginning of the fourteenth century; Drayton House

in Northamptonshire, by Simon de Drayton in 1328; and Haddon Hall in Derbyshire, where the greater part of the work is of this period (Plate VIII.). In the South is Penshurst Place for which a licence to crenellate was granted to John de Pulteney in 1341.

The smaller houses of this period do not, of course, show such extensive improvements as the large places just mentioned, nevertheless in them may be seen the same tendency towards greater civilisation. Even in the far North, where the disturbed state of the Border retarded the development of household comfort, we have the commodious house of Naworth in Cumberland, and the smaller house of Yanwath in Westmorland. In Yorkshire is Markenfield Hall; in Cheshire, Baguley, of which little besides its timber hall is left; in Northamptonshire the small but fine house at Northborough; in Berkshire is Sutton Courtney, so much altered, however, as to have lost its original character; while in Somerset is the very curious "Castle" of Nunney, where the rooms are placed over each other more after the fashion of the earlier keeps than of the long and low manor houses which were by this time the prevailing type.

In all these houses the hall was still the chief apartment, but it is supplemented by more subsidiary rooms than are to be found in earlier examples. The references in contemporary literature and documents are not numerous, but we have already seen that at Oakham in the Inquisition of 1340 the house consisted of a hall, four chambers, and a kitchen. If we turn to Chaucer, who lived during a large part of the fourteenth century, dying in 1400, we find in the few incidental references to domestic arrangements which occur that the hall was by far the most important room, although it had "chambers" and a "bower" to supplement it.

It is perhaps from the "Cook's Tale of Gamelyn" that the best idea of a house may be gained, with its gatehouse, courtyard, and turreted hall. He tells us how his muscular hero Gamelyn, the prototype of Shakespeare's Orlando, came with his friends to his ancestral home, held by his false brother, and how the gate was shut and locked against them by the porter, who resolutely refused them admission to the courtyard. Gamelyn, however, smote the wicket with his foot, broke the pin and effected an entrance. The porter he chased across the yard, broke his neck and threw him into a well. He and his friends then made merry with the brother's meat and wine, while the latter hid himself in a "little turret," for which we owe him our thanks, as showing that such features had a use. Meanwhile the gate had been flung open to admit all who cared to go in "or ride," a touch which brings home to us the fact that hardly any of these gatehouses were wide enough to admit wheeled vehicles, which of course were somewhat rare in those days; the entrances were contrived only for foot passengers and horsemen. Presently the fortunes of the day changed, Gamelyn was overpowered and bound to a post in the hall, and the false brother emerged from the "selleer" (solar) to taunt him. For two days and nights Gamelyn stood bound without meat or drink, but then, thinking he had fasted too long, he besought Adam the "spencer" to free him. Adam hesitated to let him go out of "this bour," but ultimately consented, and took him into the "spence" and gave him supper. The spence was the pantry, and the spencer the presiding genius of that place. It would be beside the mark to enter into the details of Gamelyn's further adventures, suffice it to say that by Adam's advice he let himself appear to be still bound to the post; the hall presently

filled with his brother's guests who cast their eyes on the captive as they came in "at hall door." At a preconcerted signal, Gamelyn and Adam possessed themselves of some stout cudgels which the good spencer had provided, and between them they cudgelled the whole company, taking especial delight in dealing with the "men of holy Church."

This glimpse into a fourteenth-century mansion is the longest which Chaucer vouchsafes; we read elsewhere of "halls, chambers, kitchens, and bowers," and the "chamber" is occasionally mentioned as the alternative room to the hall so far as the owner and his wife are concerned. The difference between a "bower" and a "chamber" does not emerge very clearly. Adam, as we have seen, speaks of the hall as "this bour," but as a rule the term is applied to a room in order to distinguish it from that apartment. It seems quite clear that to Chaucer the hall was the chief room, almost synonymous with the house, the other rooms he mentions being the merest accessories.

The most complete and most interesting house of this period is the well-known Haddon Hall in Derbyshire. It consists of two courts (Fig. 9), the hall being placed in the wing which divides them. It is thus protected on both of its long sides and is thereby enabled to have larger windows than if it had been on an outside wall. The exterior walls of the earlier parts of Haddon have comparatively few windows in them, and these of small size; and as the kitchen is one of the rooms so lighted it is dark, in spite of a larger window inserted in the sixteenth century, to a degree which horrifies housewives of the present day. Haddon being built on the slope of a hill could not be protected by a moat, hence it was more than ever necessary to be careful about external apertures. Some parts of Haddon are

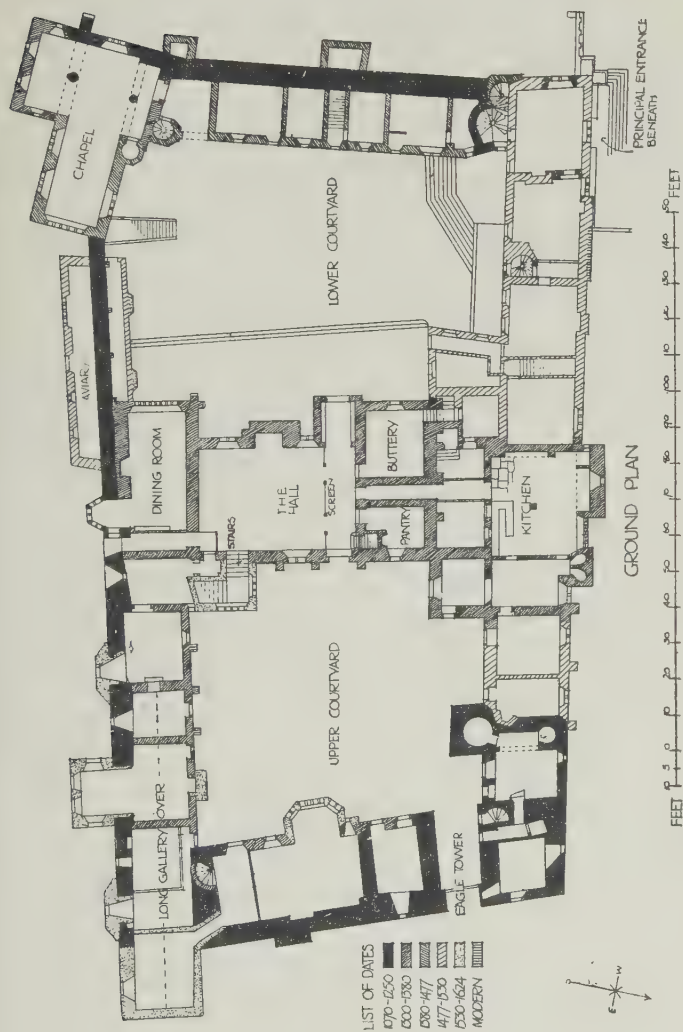


Fig. 9.—Plan of Haddon Hall, Derbyshire.

of the twelfth century, including much of the west wall, portions of the chapel (at the south-west corner), and the lower parts of the south and east walls and of the Peverel or Eagle Tower; the licence granted to Richard de Vernon to fortify his house of Haddon with a wall 12 ft. high without crenellations is still preserved. This licence was granted by John, Earl of Morteigne, who, in 1199, became King John. The extent of this early work shows that already in the twelfth century there was a large house here, its area being little less than at the present day. But during the fourteenth century it was practically rebuilt on the lines which now remain, inasmuch as work of this period is to be found over the whole building. The extent of the house, and particularly the multiplicity of rooms, go to show how vastly the desire for comfort had increased by this time. Much other work was done in later years; the chapel was either enlarged or altered, and a range of rooms was added or rebuilt in the fifteenth century. In the early part of the sixteenth many of the rooms were embellished and modernised by Sir George Vernon, "the King of the Peak"; and yet later his daughter Dorothy and her husband Sir John Manners built the beautiful long gallery on the top of earlier rooms and laid out the garden with its picturesque terraces and noble flight of steps.

It is of great interest to see here the work of various hands, and to realise how, generation after generation, the owners did what they could to bring their ancient home up to the prevailing standard of comfort and beauty. But the particular point which is of interest now is that although much of the existing work is of later date, yet it is clear that in the fourteenth century Haddon was of almost the same extent as we see it to-day. Civilisation had taken many strides since

its little neighbour, the Peak Castle, had been built.

It is curious to observe on a plan of the house how much thicker the external walls are than the internal, and how few windows look outwards; they nearly all look into the courts, and of those that look out over the country most are of later date. The plan also shows very clearly how the disposition of the hall follows the orthodox lines. It is entered through a porch at the end of one of its sides; the porch leads into the "screens"; on the right is the hall entered through a panelled wood screen with two openings. On the left are three doorways—one to the buttery, one to the kitchen passage, and the third to the pantry. At the end of the screens is a door leading into the upper court. The kitchen department is large, rambling, and ill-lighted, but when the house was in full occupation an enormous amount of work had to be done here, and doubtless the fire itself sufficiently supplemented the scanty daylight.

At the upper end of the hall is a range of rooms of two storeys, devoted to the use of the family; and doubtless in the fourteenth century it was already of two storeys, although apparently it only extended at that period from the front or west side of the hall as far eastwards as to overlap the east side of the upper court. It is difficult to disentangle these rooms from the additions and alterations of later years, for in the early part of the sixteenth century the rooms immediately contiguous to the south end of the hall were improved, and a new range was built on the top of the curtain wall, which ran from the hall wing westwards to the chapel. Again, towards the close of the same century, the long gallery was built over the ground floor rooms forming the south side of the upper court,

and apparently this wing was prolonged in order to give that extreme length to the gallery which was so characteristic of Elizabeth's time. This prolongation carried the south front beyond the line of the east front, an arrangement very unlikely to have been adopted while the house was still fortified.

Another curious and instructive feature is the gallery or gangway which is carried along the east side of the hall. This is not an original gallery, but was erected in order to connect the south rooms with those on the north, which previously had been completely severed from each other by the lofty hall.

Haddon Hall, therefore, taken as a fourteenth-century dwelling, shows that protection from casual attack was still essential, but that there was a great amount of separate accommodation for the members of the household. The rooms, however, were arranged without much regard to convenience. They were placed in long and somewhat straggling ranges of single apartments leading one into the other. Privacy was much more studied than it had been in the preceding centuries, but it was provided to a degree that falls far short of modern requirements.

The fact that the only entrance through which a wheeled vehicle could enter the place was a secondary archway up the hill beneath the Eagle Tower, brings home to us again the fact that the usual means of locomotion was at that time either on foot or on horseback.

The view (Plate VIII.) is taken in the lower courtyard, looking towards the great hall. The entrance door is placed in a projecting porch, over which a low tower is carried up. The staircase to the upper part of the tower is in an octagonal turret, which rises in picturesque fashion sufficiently high above the roof to

give access to the leads. To the right of the porch is the great chimney-stack of the hall, now deprived of its original tall shaft. Beyond the chimney is one of the fourteenth-century windows of the hall with simple but characteristic tracery. Then comes the projecting end of the dining-room with its early sixteenth-century window of many lights in width, but only one in height; above this is a later window, not so wide, but divided into three lights as to its height. The return wing on the right contains the rooms built early in the sixteenth century over the original wall of the twelfth century. The interest of the composition is increased by the absence of large windows on the ground floor of this wing, where, as the plan indicates, there was no need to have them.

Another great house, dating largely from late in the fourteenth century, is Kenilworth Castle, which, though primarily a place of strength, has much that is interesting purely as domestic architecture. It has been held by kings and great nobles; some of the most celebrated names in English history are linked with its story; it has withstood sieges, when its walls enclosed despairing and disease-stricken men; it has witnessed the most gorgeous pageants of a gorgeous age. Reality and romance have vied to make it famous. It is worthy of far more careful study than can be bestowed upon it here, where it can only be briefly used to throw its light on the progress of domestic architecture through some four centuries. As a fortified place of dwelling it goes back to Saxon times; as a stone house it was occupied between four and five hundred years; it has been a ruin for nearly three hundred. In extent the site is very considerable, embracing some eight or nine acres of fortified enclosure (Fig. 10), but the walls, the towers, and the gateways which made its defences; the ditches,

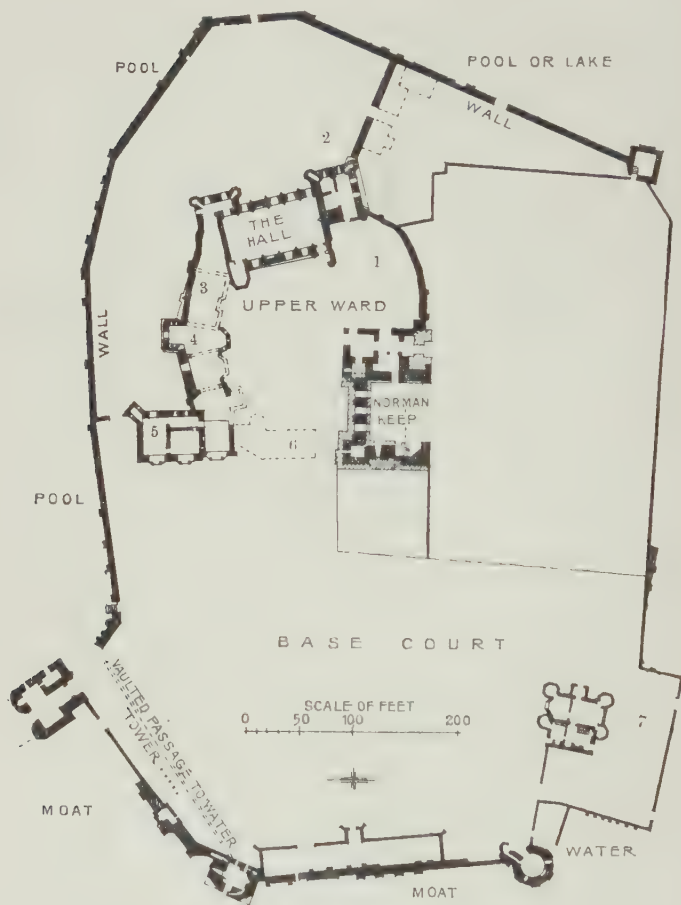


Fig. 10.—Kenilworth Castle, Warwickshire.

Ground Plan.

- | | |
|---------------------------|-----------------------------|
| 1. Site of Kitchens. | 4. <i>Garde-robe</i> Tower. |
| 2. The Strong Tower. | 5. Leicester's Buildings. |
| 3. The White Hall. | 6. Henry VIII.'s Lodgings. |
| 7. Elizabethan Gatehouse. | |

the moat, and the pool or lake which further secured it, do not fall within the range of the present inquiry; it is only the inner or upper ward which need detain us. The earliest of the buildings which form this ward is the great keep, situated at the north-east corner, the home of the family in Norman times. In its main characteristics it resembled the other large keeps which have been already described (Chapter I.), and its date may be placed at the end of the third quarter of the twelfth century. There must have been other contemporary buildings somewhere in the vast enclosure, mostly of wood, but some also of stone: they have, however, all disappeared, and it is only from scattered fragments of early work that their character can be surmised. Doubtless during the next two centuries the descendants of the builders, the Clintons, or those who displaced them—the king, Simon de Montfort, Edmund, Earl of Lancaster, son of Henry III., Roger Mortimer, and the rest—added to the meagre and comfortless accommodation of their predecessors. Indeed it is on record that large sums were expended on buildings and repairs during the reigns of John and Henry III. But anything they may have built must have been swept away in the great rebuilding undertaken by John of Gaunt towards the end of the fourteenth century, about 1392; and it is not improbable from the irregular shape of the plan that his new buildings followed the main lines of those they superseded. By far the greater part of the upper ward is of this date. Starting from the west end of the keep, the kitchens on the north (now almost entirely gone), the great hall on the west, the white hall and other chambers on the south, are all John of Gaunt's work. Where he left off, Dudley, Earl of Leicester, began, nearly two hundred years later; and although Leicester's buildings are

fairly large in themselves, they are small in comparison with those of "time-honoured Lancaster."

The range of chambers built by John of Gaunt shows how enormously domestic requirements had increased since the days when the restricted accommodation of a keep had sufficed for the housing of the lord and his family; or those when the subsidiary rooms attached to so fine a hall as that at Oakham were merely four "chambers" and a kitchen. The great hall, 90 ft. long by 45 ft. wide, occupied nearly the whole of the west front. It stood on a vaulted undercroft (see section, Fig. 11), and was entered at the north end of its east side up a flight of steps, which eventually led into the "screens." To the right or north of the entrance were the buttery, the kitchen, and other servants' quarters. Beyond them, and projecting on the west front, was a tower called the Strong Tower, used as a place of detention for persons of consequence, some of whom have here, as others in the Tower of London, left melancholy mementoes of weary hours in the shape of their coats of arms scratched upon the walls.

The hall itself was a noble apartment, admirably built in the best period of the Perpendicular style, lighted by large and lofty windows (Figs. 11, 12), and covered with an open timbered roof, which has long since disappeared. It must have been one of the finest halls of its time. At the upper or dais end there is, on the east side, an octagonal bay window, with a fireplace in the south-west corner; while on the west is a tower, used on this floor as a buffet, and giving access by a passage to the range of rooms on the south front which were rooms of state and family apartments. About midway along their south front stood a large *garde-robe* tower. The two towers which project from the

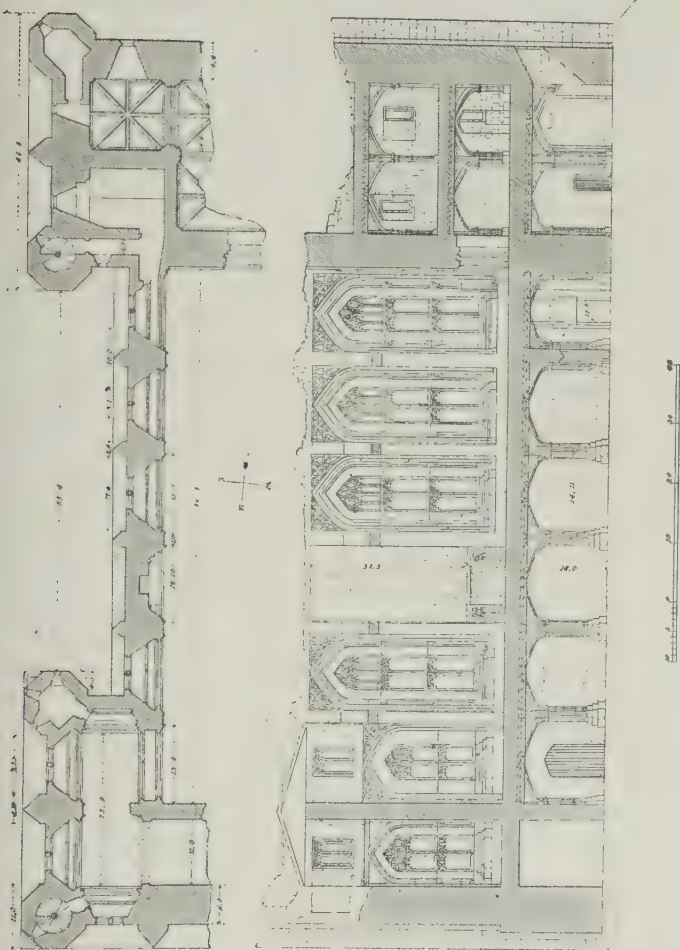


Fig. 11.—Kenilworth Castle. The Great Hall (*cir.* 1392).

The upper figure shows the plan of one side: the lower is the longitudinal section through the hall and undercroft.

west front and balance each other at either end of the hall are a foretaste of the symmetry which was, in later

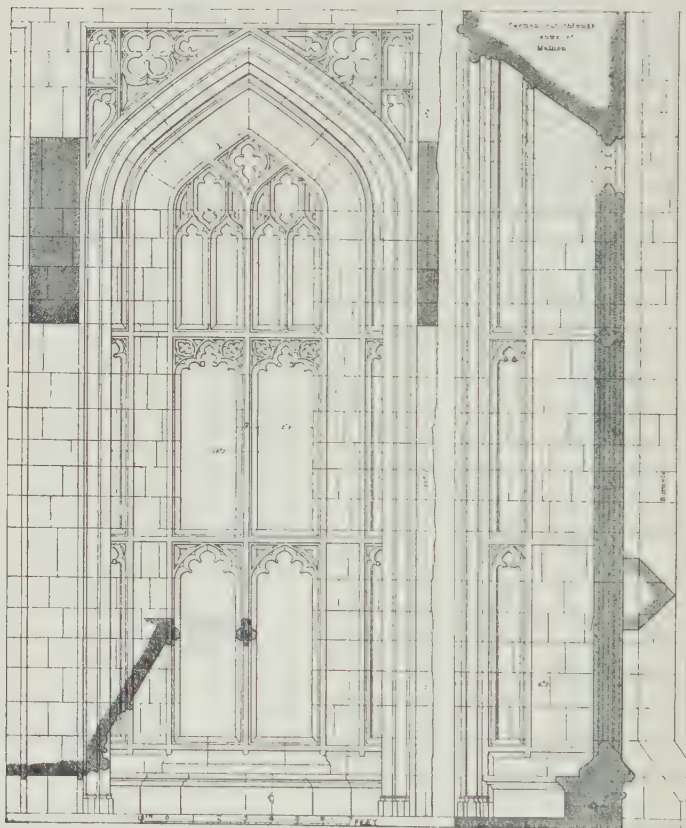


Fig. 12.—Kenilworth Castle.

A Window of the Great Hall.

years, to play so important a part in the disposition of great houses. The general arrangement of the hall, with the kitchens at one end and the family rooms

at the other, conforms to the usual type so frequently mentioned, which may also be seen very clearly at Haddon. The bay window at the dais end is an early example of an arrangement which afterwards became universal. The hall fire was not placed on the floor in the middle of that apartment, but in two fireplaces, one in either side wall about half-way between the screen and the dais.

The planning is, as usual, wasteful; the same accommodation might have been obtained with far less outlay and much more convenience, and a study of Elizabethan plans shows how far more surely and much more cheaply the designer of that day obtained his effects than did his predecessor of the fourteenth century.

There can be no doubt that the Elizabethan designer aimed at effect as well as at convenience of arrangement. But it is doubtful how far the designer of the fourteenth century had both these objects in view. No doubt he sought for effect in each building; that is to say, he strove to produce a noble hall, an impressive tower, a pleasant range of minor buildings. But his general arrangements were mostly haphazard; he built as circumstances dictated, either following the lines of previous buildings, or hurriedly placing his new rooms where at first sight they seemed to be wanted, without much caring whether they came awkwardly or not. He probably had an eye for the picturesque, for it is doubtful whether all the towers and turrets which broke his skyline were built for necessity. Here at Kenilworth he displayed, as already remarked, some feeling for symmetry on the west front. When Leicester came to build his addition on the east, towards the end of the sixteenth century, there can be little doubt that considerations of symmetry dictated the form of the

buildings, for instead of adopting the long and low fashion then so much in vogue, he piled his rooms up in order to balance the lofty mass of the ancient keep. This is very apparent on a view made in 1620,* where these two large blocks are joined by a low range of buildings called "Henry VIII.'s Lodgings," which have since then been entirely destroyed.

The view (Plate IX.) shows the Norman keep on the left, and the range containing the fourteenth-century hall on the right. The difference of treatment between the two periods is plainly visible. The keep is massive and stern with but few windows; the hall is lighter and more graceful, partly owing to its lofty windows, and partly to the vertical lines of its turrets and projections.

So far the hall has been the principal room that has claimed attention, although at Haddon and Kenilworth we find it supplemented by other chambers for the use of the family and servants. The latter, however, had not yet assumed any special architectural importance; in this respect the most notable building, next to the hall, appears to have been the kitchen.

In early times the kitchen, as already said, was detached from the house, and often of so temporary a nature that no examples have survived; but in later years it became one of the most important and substantially built parts of the house. It was still frequently a detached or outlying building of one lofty storey, connected with the house, as at Raby Castle in Durham, Stanton Harcourt in Oxfordshire (*cir.* 1470), and Burghley House, Northamptonshire (*cir.* 1550). But more often it was incorporated with the house itself,

* See an engraving made after a drawing of 1716 from the original painting in fresco at Newnham Padox, published by Henry Merridew, Coventry.

and had rooms over it as at Haddon Hall (fourteenth century) and South Wingfield (1435-1440).

At Glastonbury the kitchen is square, each corner being occupied by a fireplace the arch over which carries a wall, converting the space above into an octagon (see plan, Fig. 13). The octagon is carried up to a height of some 20 ft., and is then vaulted on eight stone ribs up to a ventilating shaft (see section, Fig. 13). The height from the floor to the bottom of the ventilating shaft is 41 ft.; the kitchen itself is 33 ft. 10 in. square. The flues from the fireplaces were apparently carried up into chimney-shafts,

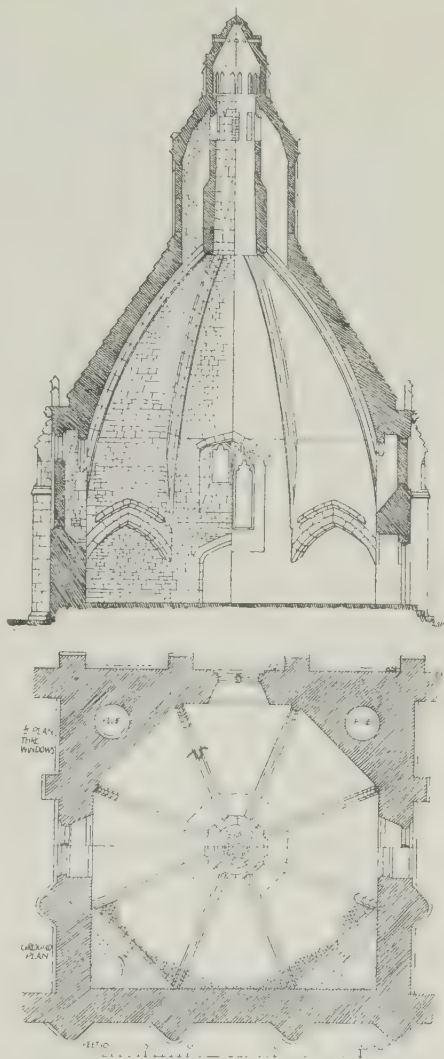


Fig. 13.—The Kitchen, Glastonbury Abbey.
Plan and Section.

which stood on the triangular space between the square corners of the building and the octagonal roof, but the shafts have entirely disappeared (Fig. 14). The remains of the walls which connected this kitchen with the adjacent buildings are still visible.

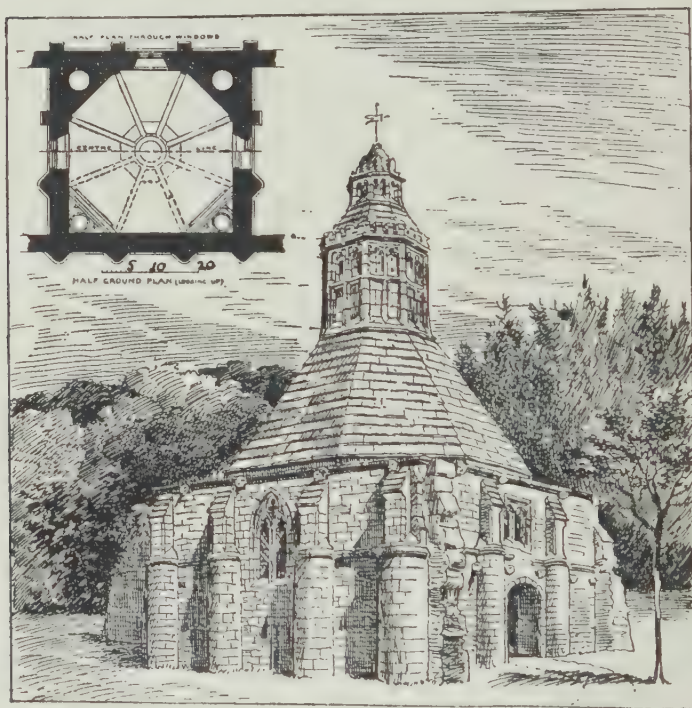


Fig. 14.—The Kitchen, Glastonbury Abbey (*cir.* 1400).

The kitchen at Stanton Harcourt is nearly square on plan, being 25 ft. 9 in. one way, by 25 ft. 6 in. the other—considerably smaller, therefore, than the Glastonbury example (see plan, Fig. 15). There seems to have been no special flue from the fireplace, which must have

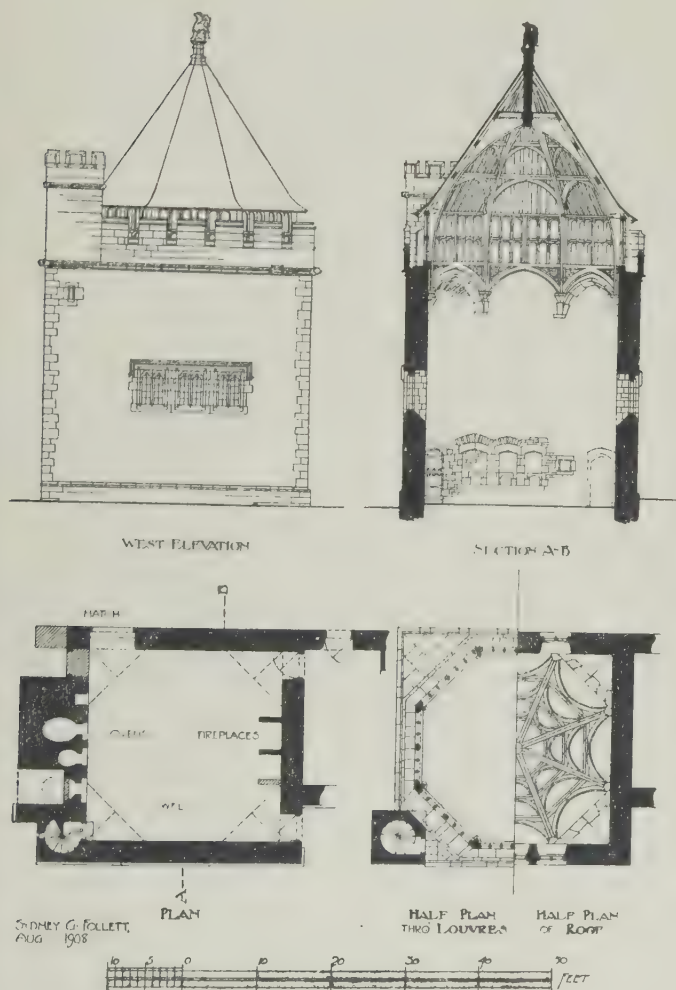


Fig. 15.—The Kitchen at Stanton Harcourt—Plans, Elevation, and Section.

been on an open hearth, the smoke finding its way up to the roof, and thence through louvred openings. The height is 39 ft. to the bottom of the roof. The roof is octagonal on plan, the four corners of the square building being gathered over on squinches. It is of wood covered with stone slates, and is carried on eight curved half principals which meet in the



Fig. 16.—Sketch of the Kitchen at Stanton Harcourt.

centre. The lower part of the roof is vertical, and is filled with windows and louvre boards for the escape of the smoke on alternate faces of the octagon (see section, Fig. 15). Above the vertical part, it slopes up to a great heraldic finial. The top of the stone walls is battlemented, the space between the parapet and the octagonal lantern forming a kind of parapet walk, access to which is obtained up a circular staircase placed in a square projecting turret at one corner (Fig. 16). There are the usual two ovens (one large and one small) in

the thickness of the wall, and there is also a recess probably used as a cupboard. There is a door in each corner, three for access from other parts of the building, and one leading to the staircase. So much of the original building has been destroyed that its exact connection with the kitchen cannot now be traced. As a rule this connection was fairly direct to the lower end of the hall.

The great kitchen at Burghley House is constructed after the old manner, and is vaulted in stone. This has led to the statement that it is part of a pre-existing abbey, but there is no reason to suppose that it antedates the early parts of the house, which were in building about the year 1550.

There is not much to be said about the other type of kitchen, such as remains at Haddon and South Wingfield. It was a large apartment, and usually furnished with several vast fireplaces. At South Wingfield there were three. At the back of one of these are the two ovens. None of the examples quoted has windows of any great size, a fact which points to the fire itself having been depended on to supplement the scanty daylight. On Plate VII. is given an old view of the kitchen at Cothele in Cornwall, exhibiting a scene of rude and untidy plenty. Not only are the ample means of cooking visible, but the abundant space for storing the viands that were eventually to be cooked. As in many other respects so in the kitchens, the great colleges at Oxford and Cambridge afford some of the best existing illustrations of the internal economy of a mediæval house. They still have to cater for some hundreds of people daily, and so it was in the abbeys and great houses of the Middle Ages. In an abbey kitchen the number for whom cooking was required was sometimes as much as seven or eight

hundred. In a nobleman's house, such as Lord Burghley's, the number was less, it is true, but it must have amounted to one or two hundred. In smaller houses the requirements were not nearly so great, and kitchens of more modest dimensions were sufficient.



Kenilworth Castle. View from the North-west (*cir.* 1392).



South Wingfield Manor House. Undercroft beneath
Great Hall (*cir.* 1435-40).



Bay Window of Hall.



South Wingfield Manor House (*cir.* 1435-40).

Porch of Great Hall and Gable of State Apartments.

CHAPTER IV

THE LATER MANOR HOUSE OF THE MIDDLE AGES

DURING the fifteenth century a further advance was made in the amenities of house-planning, and although considerable attention was still paid to defensive precautions, there was nevertheless a great expansion in accommodation, and a more determined effort towards obtaining a distinct architectural effect. A certain symmetry of treatment is almost inherent in architecture. It is to be found in the early keeps, where the shallow buttresses or piers and the windows are to a large extent symmetrically placed. But no attempt was made at that time, nor indeed for some centuries, to give a symmetrical disposition to the buildings as a whole. Ranges of rooms were either built entirely new or added to existing buildings as convenience seemed to dictate, and it has already been observed that this haphazard method of planning was extravagant and wasteful. In the fifteenth century there was a noticeable tendency towards symmetry, which easily led in the sixteenth to that very exact balance of part with part so characteristic of the Italian manner, which was to exert an overpowering influence on English designers. Examples of this tendency are to be seen in the beautiful keep at Warkworth in Northumberland (1435-40, Plate XII.); in the ruins of Kirby Muxloe in

Leicestershire, built by Sir William Hastings about the year 1460 (Plate XIII.; Fig. 23); and at Cowdray in Sussex, also built in the later years of the same century.

An interesting fourteenth-century manor house is Lower Brockhampton Hall in Herefordshire (Figs. 17 and 27). It is a timber-frame structure surrounded by a moat, with a gatehouse which, like that at Stokesay, is numbered among the few that have survived to modern times. Although this kind of irregular building continued to be erected in country districts until well into the sixteenth century, the general tendency was towards a more rhythmical and symmetrical treatment. The endeavour to achieve effect by an ordered grouping of the masses of a building is a higher proof of architectural skill than merely to ornament with attractive detail its various parts. Such an attempt, although not very determined, had been made at Kenilworth in the closing years of the fourteenth century. In the fifteenth not only was this idea still further pursued, but a softer and more refined appearance was given to the detail of ornament. The somewhat gaunt character which accorded so well with sterner times often gave way to a pleasant play of fancy, and to that careful and painstaking design which is observable in the Perpendicular style. Men began to desire to have fine houses, the fear of damage and destruction was growing less, and the whole tendency was towards increased refinement. The change is visible in the great manor house of South Wingfield in Derbyshire, where there is not only much charming detail, but an obvious attempt to obtain effect by the handling of masses of building, notably in boldly projecting the *garde-robes* and chimney-stacks from the faces of the walls. Irregularity is still the prevailing characteristic,

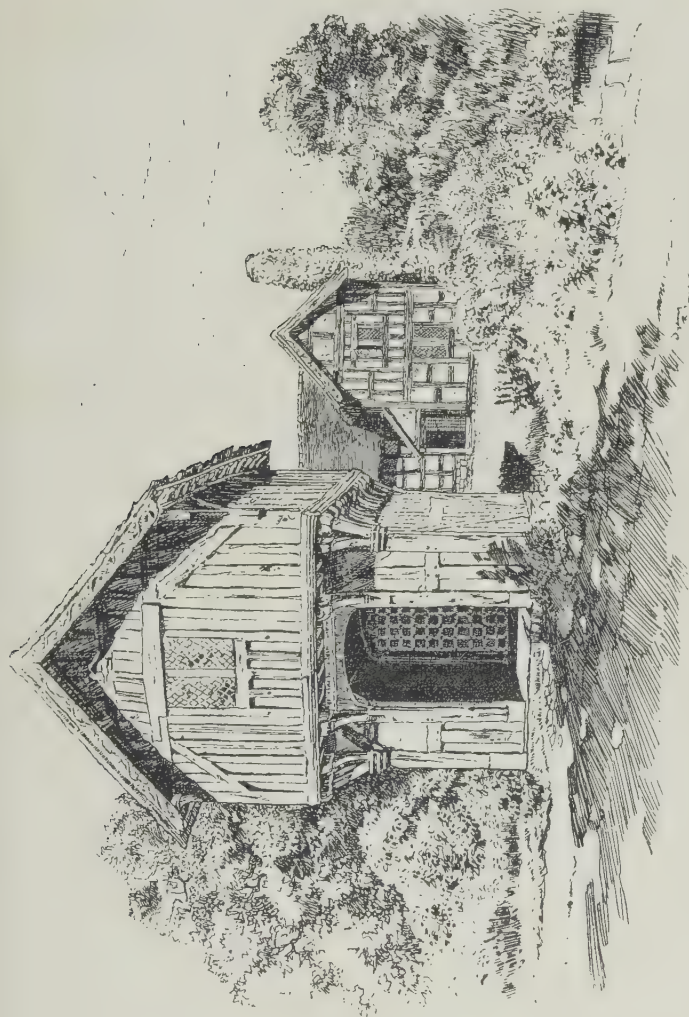


Fig. 17.—Lower Brockhampton Hall, Herefordshire (late fourteenth century).

but among it may be observed a certain striving after rhythmical treatment.

South Wingfield rivals its more famous neighbour, Haddon, in extent; but in some respects it is less interesting, inasmuch as it is more ruinous, and has not the same variety of work to link it up with all periods from the thirteenth century onwards. Wingfield is practically all of one date, having been built by Ralph Cromwell, Lord Treasurer to Henry VI., about 1435-40. A glance at the plan (Fig. 18) shows how ample the accommodation must have been before the house was destroyed. There are two large courts, the outer (or southern), formed of barns, stables, guard-houses and other inferior buildings, the inner (or northern), of the hall, kitchen, and the chambers occupied by the family. This arrangement is an advance in classification, and it is one which controlled the planning of some of the finest of the mansions of the Elizabethan and Jacobean periods. Here, however, the courts are irregular in shape and disposition; there is no attempt at symmetry, nor much at alignment. The outer court is entered at the south-east corner, and although the gateway to the inner is fairly central, and is placed almost opposite to the porch of the hall, there is little of that accuracy of planning which marks the great houses of a hundred and fifty years later. Some attempt at alignment there is, for standing in the south court, the eye obtains a vista through the large arch of the gatehouse, across the north court, through the porch and the doors beyond, and so on to the distant woods. There is a curious variation from the customary relation of the great hall and kitchens, caused by the insertion on the upper floor of a large state apartment between the hall and the servants' quarters. This is an arrangement not usually

found either before or after this period. It does not mark the first step in a new departure. The hall stands on a vaulted undercroft, and must have been a fine

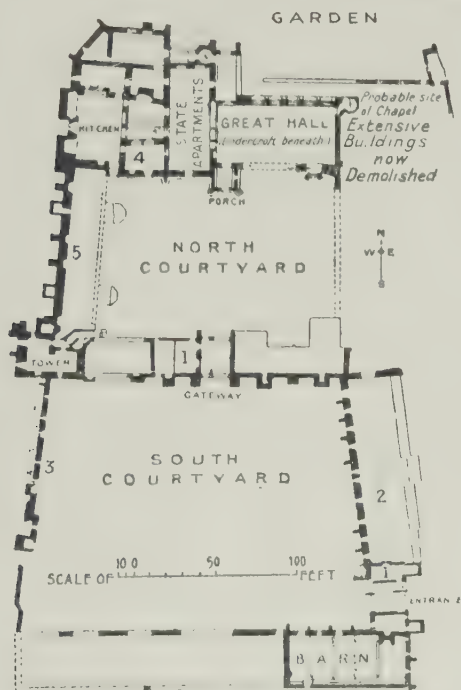


Fig. 18.—South Wingfield Manor House, Derbyshire
(*cir.* 1435-40).

Ground Plan.

- | | |
|---------------------------------|-------------------------------|
| 1, 1. Porter. | 5. Wing traditionally said to |
| 2. Guardroom. | have been occupied by |
| 3. Site of buildings destroyed. | Mary, Queen of Scots. |
| 4. Serving-place. | |

The state apartments at the west end of the hall were on the upper floor: on the ground floor were the buttery, passage to kitchen, etc.

room; it measures 71 ft. 7 in. long by 36 ft. 5 in. wide, and is considerably larger than the hall at Haddon, which is 43 by 28 ft. It is now roofless and ruinous, but the bay window (Plate X.) and porch, which still survive, are fine examples of late Perpendicular work, as also is the adjacent gable of the state apartment (Plate X.). There is nothing to indicate where the hall fireplace was situated. The probability is that it was in one of the long side walls, but even as late as a hundred years after this time fires were sometimes placed upon central hearths, and it may have been so here.

The apartments devoted to the use of the family, which we should expect to find at the upper end of the hall (in this case the east end), did in fact once exist, as may be seen by various indications on the building itself and the adjacent ground, but they have all been destroyed, leaving their extent and nature as a matter for conjecture. They were reached by means of the circular staircase at the north-east corner of the hall (see plan, Fig. 18), which still retains the doorways that led into them.

The undercroft beneath the hall is one of the finest pieces of work left (Plate IX.). It is vaulted with heavy stone ribs springing from columns down the middle, and responds on the walls. The ribs meet at the summit on large traceried bosses, and the junction of the ceiling-ribs with the wall-ribs is emphasised in certain cases by carved grotesques. In spite of the care bestowed upon the work, there is no reason to suppose that the undercroft was put to noble uses; it was in all probability merely a cellar and store place. It is approached from four directions—externally from under the porch, and through the east wall, whence there is easy access to the north-east stair-

turret: and internally from one of the rooms beneath the state chamber, and from the bay of the hall; as the buffet often stood in the hall bay, this staircase gave easy access for replenishing the buffet from the cellar. The kitchen department is well supplied with rooms and with large fireplaces. A straight passage led from the middle of the lower end of the hall direct to the kitchen. It passed beneath the state apartment, and along the side of a small room which was probably the "survaying-place" or serving room, since the wall is pierced with two large openings, through which the dishes would be passed, and thence carried to the hall. The kitchen itself has three huge fireplaces, in two of which there are ovens. In later years it became customary to place the ovens in a room by themselves, called the "pastry." Some of the walls and fireplaces in this part of the house are clearly after-insertions, and point to the fact that the original means of cooking were inadequate for the needs of the large household, which found accommodation in the long ranges of rooms most of which are now destroyed.

The wing on the west of the inner court is traditionally assigned to the use of Mary, Queen of Scots, when she was detained in confinement here from 1569 onwards, under the care of George, sixth Earl of Shrewsbury, whose ancestor, the second earl, had purchased the estate from the builder of the house. An interesting light is thrown upon the sanitary habits of the time by the fact that three weeks after her installation at Wingfield she fell ill; two physicians deputed by the Privy Council reported that the sanitary conditions of her quarters were bad, whereupon her custodian, the Earl of Shrewsbury, retorted that the evil state of her rooms arose from the uncleanly habits of her own retinue. There seems to be little doubt that in Eliza-

beth's time the care bestowed upon sanitary arrangements was not nearly so great as in the preceding centuries. An examination of house plans of the end of the sixteenth century shows that the isolation of *garde-robes* or the grouping of them together in separate towers was no longer carried out; they were often placed with a view to convenience of access regardless of their unsavoury characteristics. In the case of the particular complaint at Wingfield, however, the inference is that they were not sufficiently convenient for the views of Mary's household, and yet the west wing, which she is said to have occupied, is well furnished with *garde-robes* placed in the large square projections on this face, two in each on each floor.

The gatehouses have each a large and a small archway (Plate XI.), the large one for vehicles, the small for foot passengers. This double archway was now coming into vogue, and was very generally adopted in gatehouses of the fifteenth century. It indicates, among other things, that vehicles had come into more general use. Adjoining the outer gatehouse is a barn, still in excellent preservation, and offering an interesting example of this kind of building.

Although the accommodation at Wingfield is more elaborate than in houses of earlier date, it is still rather roughly and unscientifically thrown together, involving much waste both of space and material. It is also worthy of note that in spite of its great extent and its magnificent rooms, the only staircases were the old-fashioned circular turret stairs of no great diameter. There was indeed as yet no other fashion to follow, for the ancient newel stair held its own until the time of Elizabeth, when it was suddenly and without any transitional form replaced by wide wooden staircases in straight flights. England has no examples of the

magnificent development of circular staircases which are to be seen in so many of the great châteaux of France.

Wingfield, it is also to be noted, was carefully built for defence. It stands nearly at the end of a spur of land, and the ground on three of its sides slopes steeply away, rendering access difficult. At the north end, where the ground is in part rather flatter, it is protected by a deep dry moat and a wall. The south side is the most level, and consequently the outer and inferior court was placed on this side. Even supposing that an attacking force gained possession of this court, there was still the mass of its north wing (Plate XI.) between them and the principal part of the house. The only internal communication between the two courts was through an exceedingly narrow doorway leading to a narrow crooked passage. The external walls of the north court are practically devoid of windows on the ground floor; those of the hall and adjoining rooms looked out on to a garden which lay between them and the high wall overhanging the moat. Here, then, as in other houses, the hall was placed in a secure position, and one in which it was possible to make use of large windows. That this part of the house was tolerably secure is proved by the fact that so much of it remains; for when the place was besieged and captured during the Civil Wars, it was the south court through which the breach was made and entrance was effected. It is to the Civil Wars that Wingfield owes its destruction, for, having caused some trouble to the Parliamentary forces, it was ordered to be "slighted," and was so far destroyed as to be rendered uninhabitable. It passed from the descendants of the Earl of Shrewsbury, and the hall was for a time patched up as a dwelling. Subsequently it was further dismantled in order to

build a new house at the foot of the hill. Since then time, as destructive as siege-guns, has wrought further havoc, for no more than "summer's honey breath" can an unprotected building

"hold out
Against the wreckful siege of battering days."

But fortunately in recent years the owners have realised this, and have taken what steps they can to arrest further decay.

Another interesting and remarkable house of this period is Tattershall Castle in Lincolnshire, which was built by the same Lord Treasurer who built Wingfield. In Elizabeth's time several of her great officials built more than one large house, and the fact that Ralph Cromwell did so in the fifteenth century seems to indicate that house building had already begun to be a pleasure for the great and wealthy, and was not merely undertaken of necessity. It is difficult to say for certain how large the house at Tattershall was originally, or of what its accommodation consisted. There are considerable remains of walls extending over a large area, but the only habitable portion left, if we except the small house now occupied by the caretaker, is the splendid brick tower built after the fashion of a luxurious keep. The reversion to the earlier type is curious, and it seems tolerably certain that, whatever the buildings may have been which have disappeared, the tower was the chief part of the house (Plate XII. (a)). It rises sheer from the ground to a vast height—some 120 ft. to the top of the turrets, and more than 100 ft. to the battlements. It can only be called "vast" speaking in terms of English architecture of the time; dwellers in American cities of to-day where buildings soar to 400 ft., would



South Wingfield Manor House. The North Side of the South Courtyard (*cir.* 1435-40).



(a) Tattershall Castle,
Lincolnshire (*cir.* 1440).



(b) Staircase at Tattershall
Castle. Lincolnshire.



(c) Warkworth Castle, Northumberland. The Keep (*cir.* 1435-40).

regard it as puny. It contained, in addition to the cellar, four lofty storeys (of which the second and third are shown on Fig. 19), and above them a flat roof with a rampart walk. Each floor consisted of one large room about 38 by 22 ft., supplemented by small chambers in three of the turrets, and by one or two others in the walls, which are some 12 ft. thick.

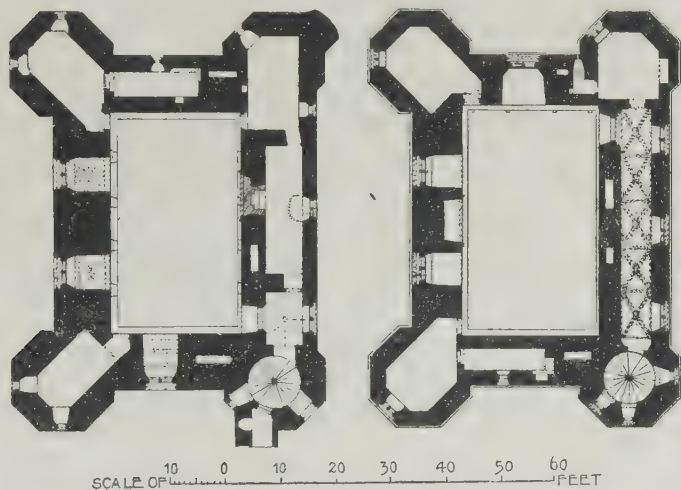


Fig. 19.—Tattershall Castle.

Plans of Second and Third Storeys.

There are *garde-robes* on each floor (except the first) and on the battlements; each of the large rooms has a fireplace, and access from floor to floor is obtained by a circular staircase, 10 ft. in diameter. The rooms are approached from the stairs through vaulted lobbies, and on the third floor through a long vaulted passage in the thickness of the wall.

The accommodation is of much the same character

and extent as in the early keeps, and although the windows are larger, there are but three two-light windows to the large rooms, except to that on the ground floor, which has four. The workmanship is excellent. The passages and window-recesses are vaulted in brick and are adorned with many shields of arms, as also are the chimney-pieces. Everything tends to show that the amenities of life were respected, and it is not a little odd that so much care should have been spent upon the embellishment of a dwelling

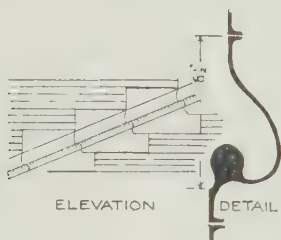


Fig. 20. —Tattershall Castle.

The Stone Handrail.

which, although lordly in character, must have been gloomy and uncomfortable, much more so than the spacious manor house at Wingfield. It is, of course, possible that among the buildings which have disappeared, there may have been more commodious and cheerful rooms, but there is no record of them; and it

is clear from the amount of care spent upon the tower, that it was intended for ordinary occupation.

The jambs of the doors and windows and the tracery of the latter, as well as the machicolations and the coping of the parapet, are all of stone; so too are the chimney-pieces. But the walls are of brick, and, as already mentioned, so is the vaulting of the passages, the whole work being a curious mixture of wrought stone and brick. The brick staircase has stone steps and a stone handrail built into the wall (Plate XII. (b), Fig. 20).

The whole place is an interesting example of a reversion to out-of-date arrangements leading back

to the past, combined with a desire for beautiful embellishment which points the way to the magnificence which was to become prevalent in the future.

Another interesting mixture of the ancient and the modern is to be seen at Warkworth Castle in Northumberland. This was a very old foundation retaining much early work in its walls and gatehouse, but about the same time when the Lord Treasurer was building Wingfield, *i.e.*, 1435-40, one of the Percies, Henry, the son of Hotspur, rebuilt the keep at Warkworth. It stands on a steep mound at one end of the castle enclosure, overlooking the little town (Plate XII. (c)). It is planned in the form of a large square with a great bay projecting from the middle of each side, and within this symmetrical outline are ingeniously packed all the rooms which then went to compose a complete house (Fig. 21). It has cellars and a great hall, with buttery and kitchens at one end, while from the other access is obtained to the chapel and great chamber. On the same floor, occupying odd spaces where they could be contrived, are a few smaller rooms suitable for bedrooms. Numerous small staircases, mostly circular, but some comprised of straight runs in the thickness of the walls, lead up and down in a bewildering fashion. In the centre of the building is an open shaft giving a modicum of light and air to the adjacent rooms. The whole building is a triumph of ingenuity, but a glance at the plan shows that the lighting must have been bad; the great hall, for instance, has only two windows on an outside wall (one being over the fireplace), and one, almost valueless, into the central shaft; the kitchen has but one. It is not therefore surprising to find that after some thirty years had elapsed, a new great hall and kitchen were erected on another part of the castle close. Most of these latter buildings have

perished, but enough remains to show that this second hall had the large windows of the late Perpendicular period, and must consequently have been a far more cheerful apartment than anything in the keep.

The "worm-eaten hold of ragged stone," as Rumour designates Warkworth Castle in the Second Part of



Fig. 21.—Warkworth Castle, Northumberland.

Plan of the Keep.

- | | |
|---|-------------------|
| 1. Vestibule (leading from entrance in basement). | 3. Chapel. |
| 2. Hall. | 4. Great Chamber. |
| | 5. Kitchens. |
| 6. Pantry and Buttery. | |

"King Henry IV.," hardly deserves that description so far as the keep is concerned, for the stonework is in a state of excellent preservation, and the lion of the Percies is still rampant in full vigour high up on the wing facing the town. The view (Plate XII. (c)) indicates how careful the builders were to place no large windows near the ground, while showing at the same time that they paid great attention to the appear-



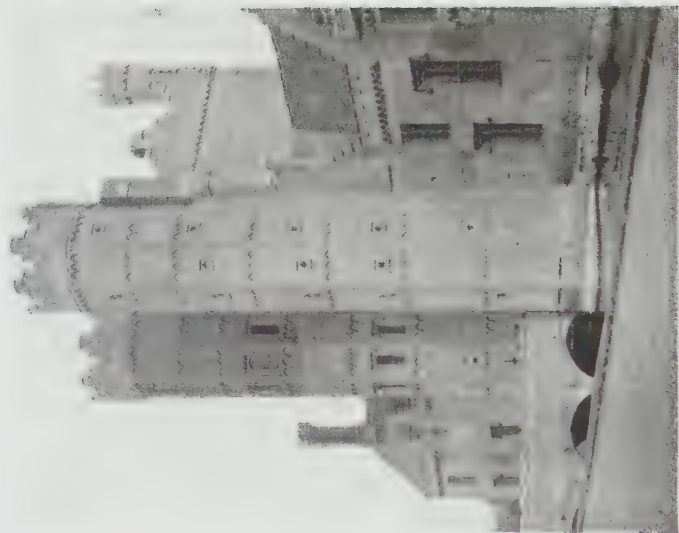
Kirby Muxloe, Leicestershire. General View (*cir.* 1460).



Kirby Muxloe. The Entrance Gateway.



Fifteenth-century Houses at Coventry.



The Gatehouse, Oxburgh Hall, Norfolk (*cir.* 1482).

ance and careful execution of their design. The side illustrated faces into the castle yard, where most secure from attack, and is more cheerfully lighted than those which face the town. It is obvious in all these illustrations of fifteenth-century buildings that the old haphazard methods are gradually giving way to a desire for more rhythmical arrangement.

One of the last houses to be built with any serious

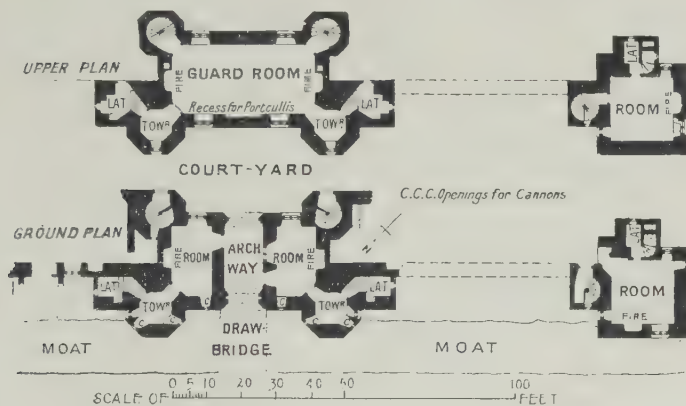


Fig. 22.—Kirby Muxloe, Leicestershire (*cir.* 1460).

Plans of remaining Buildings.

intention to have it strongly fortified must have been the "Castle" at Kirby Muxloe in Leicestershire, of which some interesting ruins remain. It was surrounded by a moat, and had a gateway protected by a drawbridge, a portcullis, and two projecting towers (Fig. 22). The recess into which the drawbridge fitted when drawn up is plainly visible (Plate XIII.), as are the holes in the wall through which the chains worked. When thus elevated it completely closed the gateway. Behind it was the portcullis which slid up and down

in a groove. There is a recess in the wall of the room over the gateway into which it fitted when raised. The projecting towers are furnished with circular openings of about 6 in. diameter for the purpose of admitting the muzzle of a cannon, thus replacing the long vertical openings or oilets which were in vogue when arrows were the principal missiles. There are not many examples of such provision for the use of artillery, but among them may be mentioned Hurst-

monceaux Castle in Sussex, of about the same date.

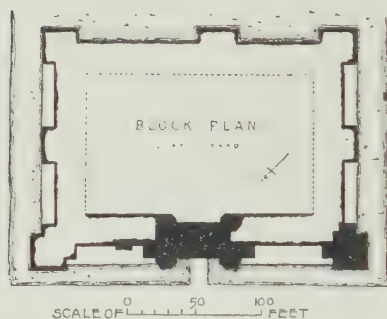


Fig. 23.—Kirby Muxloe.

Block Plan.

The remains are not extensive, but they are enough to show that the building was arranged with strict symmetry round a courtyard (Fig. 23); another curious instance of the mixture of ancient methods of defence

with modern effort after architectural effect. The chief material employed is brick, but the dressings are of stone with bold, simple mouldings. Ornament is very sparingly introduced; there are indications of diaper work in darker bricks, and these are also employed to trace a heraldic maunch in the walls of the towers, this being the cognizance of the Sir William Hastings who built the castle about the year 1460. Owing to its ruinous condition the place throws but little light on the domestic arrangements of the times. The gatehouse was clearly occupied by the guards; the corner tower evidently contained living rooms; both build-

ings are well supplied with latrines, or *garde-robes*. In all probability the great hall stood in the side opposite to the entrance. The chief interest of the house lies in its symmetrical plan and in its well-marked means of defence.

The entrance towers, which at Kirby Muxloe were defensive features, were retained in later years as architectural features imparting dignity to the house. The beginning of this change is seen in the great gatehouse of the moated hall at Oxburgh (Plate XIV.), where the towers serve in part for defence and in part for effect.

With the close of the fifteenth century the necessity for anything like strong fortification disappeared. The manor house of Great Chalfield (Plate XV.) is not a place of strength, but a certain jealousy of free approach is still shown by the window of observation which overlooks the interior of the porch. Even such misgivings seem not to have affected the dwellers in towns, where houses like those at Coventry (Plate XIV.) and Paycock's house at Coggeshall (Plate XXIX.) were built in considerable numbers, although but few of them have survived. They indicate that a new era was approaching in which men were to build for pleasure, comfort, cheerfulness, and sometimes magnificence. The dark ages were past, the Renaissance was at hand. This, therefore, will be a convenient point at which to break off for a time the story of the growth of the house, and turn our attention to some of the features which lend interest to such dwellings as we have been considering.

CHAPTER V

MEDIÆVAL DOMESTIC FEATURES — DOORWAYS, WINDOWS, FIREPLACES, CHIMNEYS, ROOFS AND CEILINGS, STAIRCASES.

THE treatment of special features in domestic buildings was (as already pointed out) generally simpler than that of similar features in churches, although it followed much the same lines in both cases. On the whole, such things as doorways, windows, fireplaces, roofs and ceilings were handled in houses with much simplicity during the prevalence of the Gothic or mediæval styles. In this respect they present a striking contrast to the elaboration bestowed upon them in later years when houses were built for comfort and splendour, and when a study of the methods of the artists of the Renaissance enabled our English designers to indulge in determined efforts at magnificent design.

It may be that in house building the work was purposely subordinated to that adopted in church building: it may be that the fact of houses being subject to attacks from which the sacred character of churches preserved them, led to an avoidance of costly or elaborate ornament. But, whatever the reason, the richest of domestic doorways and windows cannot compare in splendour with the finer specimens of such features in churches or cathedrals; and, as a rule, their richness was restrained within severe and narrow bounds. In some of the more important



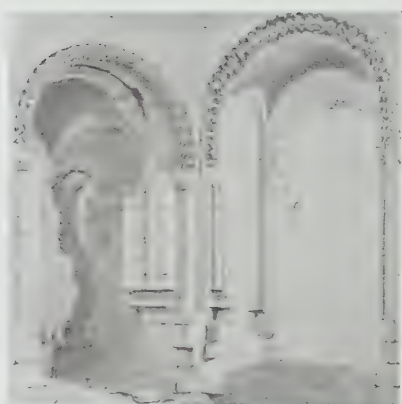
Great Chalfield Manor and Church, Wiltshire (*cir.* 1480).
(*From an original drawing by J. C. Bukler in the collection of Mrs Mango.*)



Eastington Hall, Worcestershire (late fifteenth century).



(a)



(b)



(c)



(d)

Doorways.

(a) From Prebendal House, Nassington, Northamptonshire.

(b) Doorway (right) and Window (left), Rochester Castle, Kent (cir. 1130).

(c) From Bishop's Palace, Mayfield, Sussex (early fourteenth century).

(d) From Norrington, Wiltshire (late fourteenth century).

dwellings, especially in the earliest times, considerable attention was bestowed upon doorways, and the employment of several "orders," or shallow arches placed in receding fashion one behind the other, led to striking and even noble effects. Windows are such vulnerable points that they were in early times almost always small and plain. Ceilings were merely the constructional expression of the floors of which they formed the under side. Fireplaces were only so far ornamented as their construction seemed to suggest, especially in the earlier examples. It was not until the time of Elizabeth that the chimney-piece as a stately and predominating feature came into fashion.

During the mediæval period, throughout the whole of which it was necessary to guard against assault, EXTERNAL DOORWAYS were simple in treatment, and were protected either by being placed in a recess commanded by openings through which arrows could be shot (called oilllets), or by being surmounted at greater or less height by projecting stonework which concealed openings (called machicolations) through which missiles of various kinds could be hurled upon the heads of those attempting to force an entrance. In many cases, as at Warkworth Castle (Plate XVII.), both these methods of defence were adopted. An oillet can be seen on the canted face to the left of the doorway; the machicolations are carried across between the two turrets. Frequently the entrance was further protected by a portcullis, or massive grille of wood, which slid up and down in a groove in the stonework. Nearly every castle and many of the fortified houses were thus defended, and there are innumerable instances in which the grooves may still be seen. These defensive arrangements are an interesting subject, but are out-

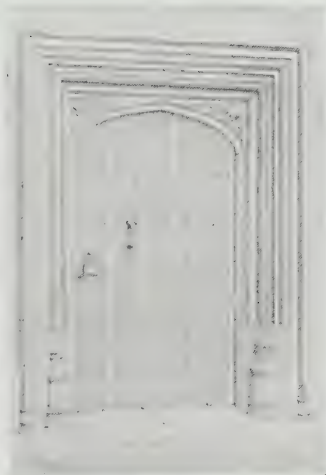
side the present purpose, except in so far as they affect the architectural treatment. Machicolations are sometimes found over doors in dwelling-houses, but more generally in connection with the gate-house. They not infrequently occur at the summit of towers, and impart the characteristic appearance produced by the heavy projection which they necessitated. One result of the universal need for protection was that doorways were generally small; small, that is, in comparison with those that came into use in the seventeenth century. Even the principal doors of a house were restricted in size, and were generally in one sheet, not divided down the middle and hung on either hand. The commonest form of fastening was a stout oak bar, which when out of use was pushed back into a long recess in the wall, and when wanted was drawn across the door far enough for its end to fit into a shallow recess in the opposite jamb.

Early doorways are usually round-headed; sometimes the sweep of the arch was not fully semi-circular but segmental. In important buildings like Rochester Castle and Hedingham, the arches were either of several orders or were richly ornamented with the zigzag or spiral mouldings characteristic of the period (Plate XVI. (b)). In houses of less importance, such as the prebendal house at Nassington, the treatment was simpler (Plate XVI. (a)). In this case, although the arch is round, the label terminations show it to be of somewhat later date, probably early in the thirteenth century, or nearly a hundred years after those at Rochester and Hedingham.

Early in the thirteenth century arches became pointed, and doorways followed suit, as shown in the rather later examples from Mayfield in Sussex (Plate XVI. (c)), and Norrington in Wiltshire



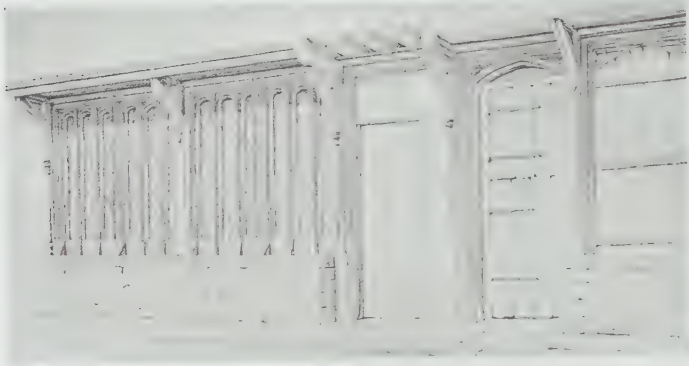
Entrance Gateway, Warkworth
Castle, Northumberland.



Lenham, Kent.
Doorway (fifteenth century).



Northborough Manor House, Northamptonshire.
Doorways in the Screens (mid-fourteenth century).



Glastonbury, Somerset.
Front of Wood House, showing Window and Doors.



Sherborne, Dorset.
Oriel Window (fifteenth century).



Doorway from Harrietsham, Kent
(late fifteenth century).

(Plate XVI. (*d*)). The charming little drawing of Mayfield not only shows the unusually wide doorway, but also affords a glimpse into the great hall, with its Decorated window and the springing of one of the stone arches which carried the roof timbers. The Decorated period delighted in ogee arches, ball-flowers, and crockets, and it bestowed them upon the three doorways at Northborough (Plate XVII.), which led from the screens of the hall to the buttery, kitchen, and pantry. The illustration is sketched from a point within the screens, and shows the inside of the front door on the extreme right. The manor house at Northborough is of very considerable interest in spite of the alterations which have been found necessary to adapt it to modern uses. It retains its old hall, now divided into two storeys; and the rather elaborate tracery of its windows can still be detected, although built up in order to accommodate the inserted floor. The house is approached across a court into which access is obtained through a vaulted gatehouse, which has suffered much mutilation. Most of the other buildings which form the court are of the seventeenth century, and the whole group is full of the suggestions prompted by time-worn buildings, especially where they reveal themselves to the traveller in some remote village. It became customary in the Perpendicular period to surround the pointed arch with a rectangular frame, as shown in the example from Lenham in Kent (Plate XVII.). The first step is taken in the doorway at Norrington in Wiltshire; the idea is more resolutely carried out in the other. The Norrington archway is boldly moulded, and it leads into a vaulted porch, a feature less frequently found in houses than in churches. The Lenham example shows a later type, in which the pointed head is flattened in the manner customary

in Tudor times, a manner which lingered on, with variations, until well into the reign of James I. This example is of wood, unlike the others, which are of stone. It shows that the same treatment was applied to both materials alike. There is another good example of a late doorway in wood at Harrietsham in Kent (Plate XVIII.). This sketch is valuable as affording a glimpse into the screens of the hall, with doorways on the right, leading to the servants' quarters. The doorway from the excellent half-timber house at Eastington in Worcestershire (Plate XV.) is another example in wood. On Plate XIX. are given an elegant example from Wingfield Manor, a small stone doorway from Stanton Harcourt, with its original oak door and iron hinges, and a more elaborately designed oak door from the school at Ewelme in Oxfordshire. The fittings of the doors are worthy of attention; the wood handle and iron knocker at Lenham and the wood bolt at Stanton Harcourt. When the doorways were of stone, the doors were not hung in wood frames, but on stout hooks let into the stonework. It was impossible, therefore, to shut them tight; there was always space enough between the door and the stone to admit draughts and copious piles of snow. In later years, as we shall see, door frames become universal, but if found in mediæval houses they may be regarded as insertions, unless the whole construction is of wood as in the examples from Lenham and Harrietsham.

WINDOWS.—In all early houses the windows were small, owing to the necessity for defence. On the ground floor they were little more than narrow slits, three or four inches wide; but in the rooms less directly exposed to attack, they were somewhat enlarged,



Doorway of Porch, Wingfield Manor, Derbyshire (1435-40).



Chacombe Priory.
Window (late twelfth century).



Door in "Pope's Tower," Stanton Harcourt, Oxfordshire (late fifteenth century).



Door to School, Ewelme, Oxfordshire (cir. 1440).



Abingdon Abbey, Berkshire.
Chimney-shaft and Chimney-vent
(thirteenth century).



Fawsley, Northamptonshire.
Bay Window of the Hall
(*cir.* 1537-42).



Brympton D'Evercy, Somerset.
Bay Window (late fifteenth century).



South Wingfield Manor.
Window in Porch
(1435-40).

although still far short in area of the minimum required by modern by-laws, namely, one-tenth of the floor space. They were unglazed, except in important houses, such as those belonging to the king. Indeed, examples are not infrequent, even in the fifteenth century, of windows never having been glazed. Sheets of horn were sometimes used in order to keep out the wind, without absolutely excluding the light. From the earliest times windows were closed by shutters, which sometimes covered the whole window, when it was not too large; and sometimes were provided for each subdivision; for as already remarked, domestic windows were often divided by cross-bars or transomes in order to obtain lights of reasonable size in regard to the shutters. Tracery was sparingly employed, and was usually not covered by the shutters; the openings thus left formed useful outlets for the smoke, but must have been considered by reflecting minds to be only a crude method of ventilation.

The treatment of house windows corresponded with that adopted in churches. First they were round-headed, as at Castle Hedingham and Rochester (Plate XVI. (b)). Then they became pointed, with, perhaps, a dividing mullion, and the plain pointed heads were sometimes bent into a trefoil shape, as at Chacombe Priory (Plate XIX.). In later years tracery was occasionally introduced. The illustration from Chacombe, as well as the view of Oakham Castle (Plate IV.), show that the forerunner of the mullion was a shaft dividing the lights. In subsequent examples the mullion will be found fully established.

The stone window frame itself was placed at the outside face of the wall, and as the latter was of great thickness, the space inside was furnished with stone seats, which are well shown in the example from

Stokesay (Plate VII.). The glazing of all these windows may be considered as inserted in later years; but whether glazed or not, the lights were protected by iron bars down to the end of the sixteenth century.

Decorated windows of the fourteenth century are

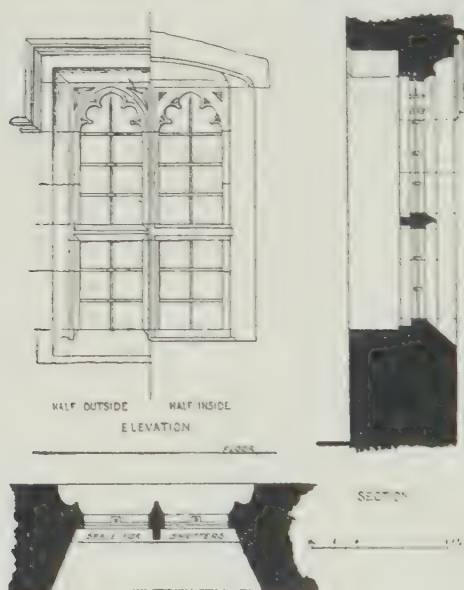


Fig. 24.—Abingdon Abbey, Berkshire.

Window in Guest-house (late fifteenth century).

given in the illustration from the palace at Mayfield (Plate XVI.), South Wingfield (Plate XX.), and Penshurst (Plate XXV.). An excellent example of the late fifteenth century is to be seen at Abingdon Abbey, in the very interesting guest-house (Fig. 24). These lights were not glazed, but were furnished with iron bars and shutters. During the fifteenth century, owing to the

less urgent need for defence, windows increased in size, and by the end of that century windows of six or eight lights, or even long ranges of lights, were not infrequent.

One of the most striking features of domestic architecture, and one which in the hands of Elizabethan designers often dominated the composition of their façades, was the BAY WINDOW. By the later architects it was repeated symmetrically so as to help the rhythm of the design. But in mediæval times, with which we are now dealing, it was treated as an isolated feature, and was seldom used except to add to the amenities of the dais in the great hall. In this position it gave a little extra space, conveniently situated for the reception of a sideboard. Its lights were brought down low enough to afford an outlook, whereas the other windows of the hall were kept up some 10 or 12 ft. from the floor. Even when used singly and without any idea of symmetrical repetition, the bay window was a commanding feature, and was frequently the occasion of such happy architectural grouping as may be seen at Brympton D'Evercy in Somerset (Plate XX.).

It is not easy to say when bay windows were first introduced, but apparently not earlier than the middle of the fourteenth century; they were, however, generally adopted during the fifteenth, and the Perpendicular style affords many beautiful examples. Among them may be mentioned South Wingfield (Plate X.), and Fawsley in Northamptonshire (Plate XX.). The ceilings of these bays were not infrequently vaulted in stone, with elaborate tracery and cusps, as is the case in this fine window at Fawsley, the Deanery at Wells, the oriel at Great Chalfield in Wiltshire, and many others. The great bay at Fawsley is of unusual interest, inasmuch as there is a small chamber above it, which was originally approached by a narrow newel

staircase. Owing to its remote position, tradition has assigned this chamber as the secret place where the celebrated Martin Marprelate tracts were printed.

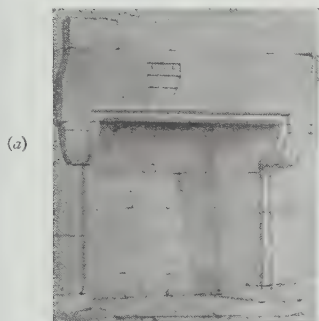
Bay windows were occasionally introduced on an upper floor, being corbelled out from the face of the wall; such windows are called oriels. There is a good example at Sherborne in Dorset, of Perpendicular date (Plate XVIII.). The earliest known example of an oriel window is at Prudhoe Castle in Northumberland; it is not actually corbelled out, however, but rests on a cross-wall below.

The construction of wooden houses, formed of stout uprights placed at short intervals, lent itself freely to the introduction of long ranges of window lights such as those in a street front at Glastonbury (Plate XVIII.), where the framing of the walls served also as the frame of the window; and likewise to such an arcaded treatment as is shown in the house at Ipswich on Plate XXI.

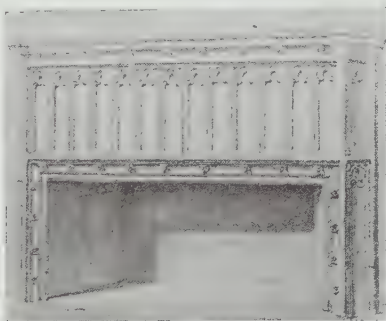
FIREPLACES occur in some of the earliest buildings; that is, large recesses specially contrived in the walls, with an outlet for the smoke carried up for some distance in the masonry. This arrangement appears to have been adopted very generally, and was by no means a luxury of later times. It is true that the alternative method of a central hearth in the middle of the floor was also of frequent occurrence. But both ways of heating were in vogue at the same time. The wall fireplace is not the successor of the central hearth, but if anything its predecessor. When it is remembered that in the early keeps the various rooms were placed one over the other, it is clear that the facilities for the escape of smoke from the lower rooms would have been but small had the fire been on a central hearth. There would indeed have been no exits for it but the



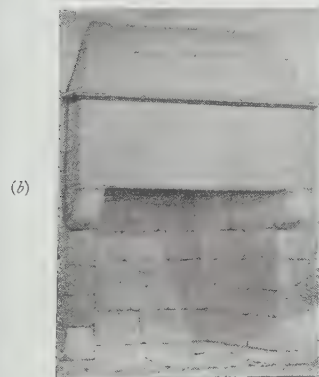
Timber Arcade from a House at Ipswich (fifteenth century).



(a)



(c)



(b)



(d)

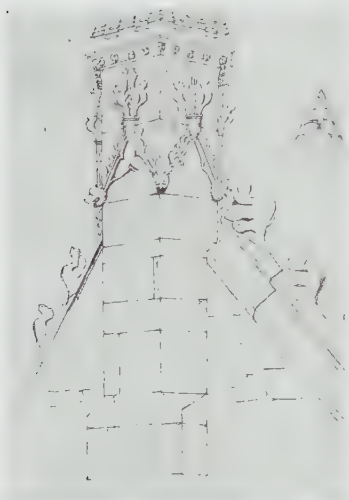
Fireplaces.

(a, b) From Aydon Castle (*cir.* 1240).

(c) From Sherborne Abbey (fifteenth century).

(d) From the Church House, Salisbury (fifteenth century).

(a)



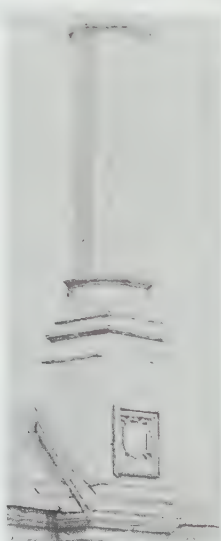
(b)



(c)



(d)



Chimneys.

- (a) Northborough, Northamptonshire (fourteenth century).
- (b) Haringworth, Northamptonshire (fifteenth century).
- (c) Aydon Castle, Northumberland (cir. 1280).
- (d) Vicar's Close, Walls (fifteenth century).

small windows. Accordingly, most keeps are provided with fireplaces in the walls. On the other hand, in the great halls of the fortified manor houses, which were usually of one storey, it was an easy matter to contrive an opening in the roof immediately over the central hearth. This opening was protected by a ventilating turret called the *louvre*, which kept off the rain, but allowed the smoke—or as much of it as was not wafted about the room—to escape through it. As the roofs were constructed of wood, so too of necessity was the *louvre*, and owing to the lapse of time and to other destructive agencies, both roofs and *louvres* of the early periods have perished. In some houses, such as Stokesay, the central hearth of the great hall still remains, while in the smaller rooms fireplaces of contemporary date are also to be seen. It is clear that the central hearth was not considered an intolerable nuisance, inasmuch as it survived until the end of the fifteenth century and later: the great hall at Richmond Palace, built for Henry VII., had one; so too had Deene Hall, already referred to, which was built in the reign of Edward VI. The *louvre* for the central hearth had a direct successor in the lantern light so often seen in Georgian houses; the connection between the two may be seen in some of the halls of the colleges at Oxford and Cambridge, where it is evident that the lantern light stands in the same place as the ancient *louvre*, and is but a modernised version of that feature. An excellent example of a central hearth in a great hall may still be seen at Penshurst Place in Kent (Plate XXV.). This, although of later date, about 1350, is typical of all such cases.

Although the early keeps were usually warmed (if warmed it may be called) by fireplaces, there are exceptions such as the Peak Castle, where there are no

signs of such accommodation. How these places were heated is not apparent, but as flues of lath and plaster were occasionally used, and the hoods of fireplaces were sometimes formed of wood, it is probable that a perishable expedient of this nature was adopted.

CHIMNEYS.—It has already been pointed out that

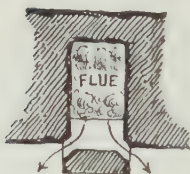
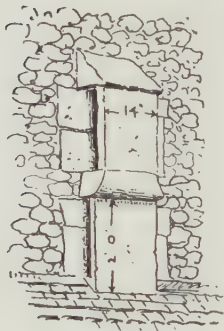


Fig. 25.—Abingdon Abbey.

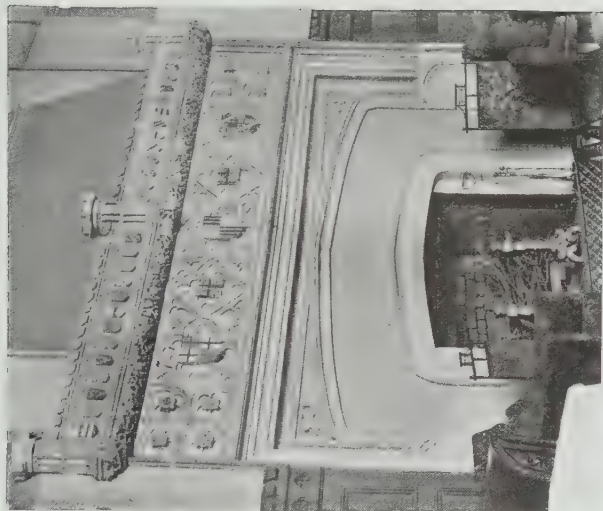
Orifice of Chimney-vent.

in quite early times, as at Castle Hedingham, the fireplace flue was not carried up to any great height, but was shortly conducted to an orifice in the face of the wall. There is a fireplace of even earlier date, similarly contrived, at Colchester Castle. It is doubtful whether any example of a chimney-shaft of Norman times is to be found. One of the earliest remaining chimney-shafts is at Abingdon Abbey on the Thames in Berkshire (Plate XX.), a well-known river landmark. The large square stack contains a single flue, which rises from the fireplace of the upper room, and delivers its smoke through the vertical openings at the summit.

In the fireplace of the lower room the earlier method was adopted, and the smoke emerged from the little projection in the wall to the left of the base of the large stack: a plan of the orifice is given in Fig. 25. The date of this work is about the middle of the thirteenth century. The fireplace which is served by the large flue is shown in Fig. 26. Of much



Stokesay Castle, Shropshire.
Fireplace in North Tower (thirteenth century).



Chimney-piece in Great Hall, Fawsley, Northants
(*cir.* 1537-42).



Details of Chimney-pieces at Tattershall Castle, Lincolnshire
(*cir.* 1440).

the same date are the fireplaces at Stokesay, of one of which the remains are shown in Plate XXIII. The wooden kerb or frame supported by the corbels appears to be of the original date, and must have carried a wooden hood. But as a rule these hoods were of stone

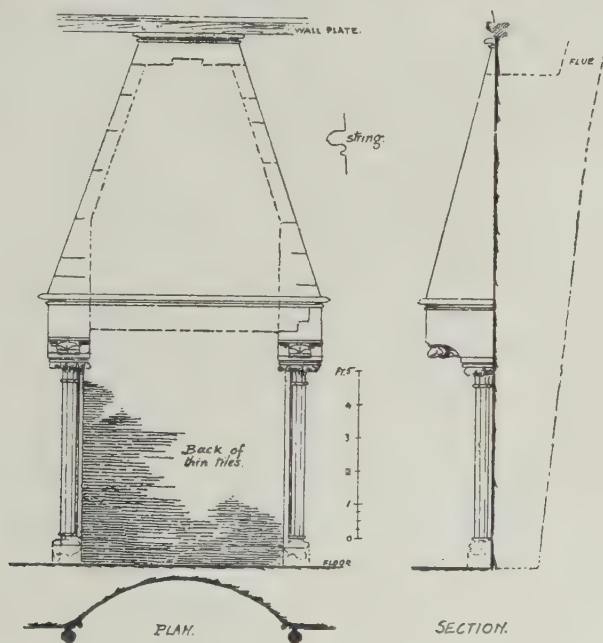


Fig. 26.—Abingdon Abbey, Berkshire.

Fireplace (thirteenth century).

as at Abingdon Abbey. The earliest fireplaces were flush with the wall, but it was soon found necessary to introduce a projecting hood in order to catch the smoke—a contrivance familiar to us, though on a small scale, in many modern fire-grates.

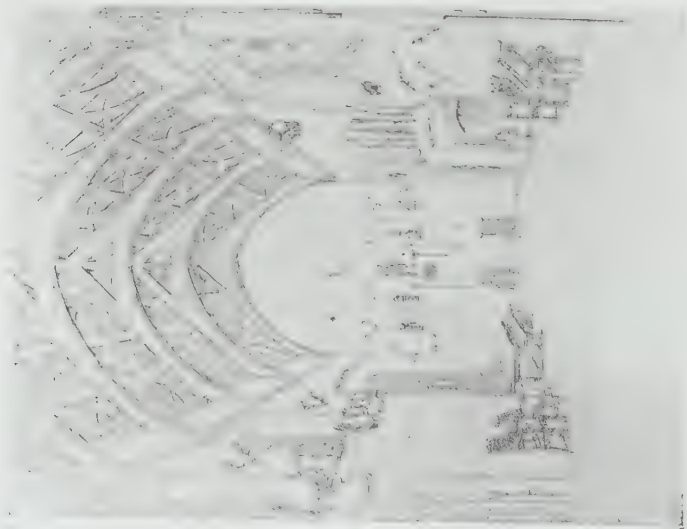
A sort of compromise between a wall orifice and a

chimney-shaft is to be seen at Aydon Castle (Plate XXII. (c)), where there are also several simple fireplaces with stone hoods, of about 1280 (Plate XXI. (a) and (b)). The wall orifice was, no doubt, found to be insufficient for its purpose, and the chimney-shaft was further developed. It should be borne in mind that not every room was provided with a fireplace; consequently the chimney-shafts were nearly always isolated features; chimney-stacks combining several flues grouped together followed in later years, when it became customary to warm more rooms. As in all other mediæval work, the ornamental treatment of chimneys varied with the changes of style. Of the late Decorated period is that at Northborough (Plate XXII. (a)); of yet later date are those in the Vicar's Close at Wells (Plate XXII. (d)), and that at Harringworth (Plate XXII. (b)).

Fireplaces in the meanwhile changed with the progress of years. The hood which had been adopted in order to catch the smoke when the recess for the fire was shallow, was in turn abandoned when the recess was made deeper, and it became no longer necessary. The hoods had been rather plain, gaunt features, devoid of superfluous ornament. As the amenities of life increased with the diminishing need of defensive precautions, so also did the desire for embellishment, and during the Perpendicular period a great amount of attention was bestowed upon the decoration of fireplaces. The stone work which surrounded the recess was panelled and cusped, and enclosed by shafts supporting a cornice—the forerunner of our familiar chimney shelf (Plate XXI. (c) and (d)). Heraldry began to play an important part in the decoration. At Aydon may be seen (Plate XXI. (a)) the first uncertain step in the direction to which Tatter-



Penshurst Place, Kent. The Great Hall (*cir.* 1350).



Cothele, Cornwall. Interior of Hall
(fifteenth century).



Little Sodbury, Gloucestershire.
Detail of Roof of Hall (fifteenth century).

shall (Plate XXIV.) and Fawsley (Plate XXIII.) subsequently led. The richness to which the fifteenth century attained was, however, far outdone by that which the Elizabethan designers achieved a century later.

There are no remains extant of quite early domestic ROOFS OR CEILINGS; but from the appearance of the stone walls it is tolerably certain that they were built of wood. Stone vaulting very seldom occurs except in a few rooms on the ground floor, and in such cases it was probably adopted as a safeguard against fire. The little keep or tower at Longthorpe in Northamptonshire has its ground floor stone-vaulted: so, too, have many of the peel-towers of Northumberland. But the great keeps at Rochester, Hedingham, and elsewhere had roofs and floors of wood. The huge beams which carried the floors no doubt showed in the room below, but there is no evidence that in early times any special attention was devoted to ornamenting the ceiling. In the fifteenth century the constructional beams were moulded and arranged with some regularity, as plenty of examples prove; and this, if any, was probably the method adopted in early times.

The great halls of manor houses, which, as already said, were usually of one storey, were covered with fine open timber roofs, and although no early examples are left, there are plenty of the fifteenth century and even earlier (see Fig. 27). The construction of such roofs is probably more or less familiar to most people. The outer covering of lead, slates, or tiles rested on the rafters, which were supported on longitudinal beams called purlins; these in their turn were carried by strongly framed supports called principals (*i.e.*, principal rafters), which spanned the hall from side



Fig. 27.—Interior of Hall, Lower Brockhampton,
Herefordshire (late fourteenth century).

to side at intervals of twelve feet or thereabouts. Sometimes, though rarely, as at Mayfield Palace (Plate XVI. (c)) and Ightham Mote in Kent, the principal was a great stone arch.* But as a rule it was of massive timber framed together, and it was in the construction of this feature that the most obvious opportunities for ornamental treatment occurred. In churches it was carried occasionally to the most astonishing lengths; but in houses this exuberance was restrained, and as a rule the open timber roofs of houses, although extremely handsome, were quite soberly treated. A fairly early example of the thirteenth century is to be seen at Stokesay (Plate V.). Of the fourteenth century may be mentioned Drayton House in Northamptonshire, now quite hidden by a ceiling of much later years, and Penshurst Place (Plate XXV.). Of the fifteenth century are Cothele House and Little Sodbury (Plate XXVI.), while of the late fifteenth are Eltham Palace (Plate XXVII.) and Cowdray House (Plate XXVIII.), where the roof is unusually elaborate. Curved braces, visible in all these examples, were very commonly employed (Fig. 27); and in the case of Eltham the curves are so designed as to form a feature in the decorative effect. In this example it will be seen that a more determined effort at design has been made; the whole work has been more carefully thought out than in the others. It is, moreover, like the roof at Cowdray, of the hammer-beam type; that is, the main arch of the principal does not spring from the wall itself, but from a projecting piece of timber (the hammer-beam), which is supported by a curved strut springing from the wall.

* See the *Transactions of the Royal Institute of British Architects*, vol. v., New Series, for an interesting conjectural restoration of the Mayfield roof by Mr G. E. Street, R.A.

The open timber roof survived in places down to the early years of the seventeenth century. But the fashion of having lofty halls then gradually fell into disuse; halls were surmounted by a room above them, and the need for a handsome roof disappeared, its place being taken by a flat, decorated ceiling.

Ceilings, such as we conceive the word, were not known in mediæval work, at any rate not until late in the fifteenth century. The ceiling was, in fact, the underside of the floor above, and its ornamental

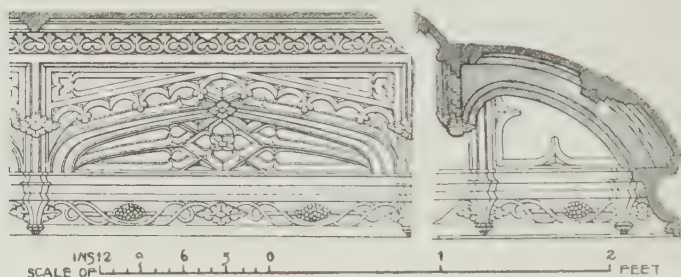


Fig. 28.—Lyddington Bede House.

Traceried Cornice in Wood.

character was obtained by a regular disposition of the constructional timbers, and by working mouldings on the latter. The effect was massive and handsome, the ceiling (for want of a better word) being divided into large deeply recessed squares or oblongs by heavily moulded beams. Crowhurst Place in Surrey has a good example of this treatment, and there is another, rather plainer, in Paycock's house, Coggeshall (Plate XXIX.). In some instances the underside of the floor joists (*i.e.*, the smaller timbers which rested on the beams and carried the floor boards) was carved, as in the example from the Chantry Priests' house at Denston (Plate XXVII.).

The origin of the ceiling as distinguished from the underside of the floor, appears to be found late in the fifteenth century, or early in the sixteenth, when the practice was introduced of covering the lower sides of the floor joists with flat boarding and dividing the level surface into panels by means of applied mouldings. The junction of the ribs was sometimes ornamented with a carved boss. This simple method of treating ceilings was developed in course of time into the elaborate plasterwork of Elizabethan houses. A room in the Bede House at Lyddington in Rutland has a very remarkable wood cornice fashioned after the manner of the fan tracery prevalent at the end of the fifteenth century (Fig. 28). But this kind of ornament was not at all general, and it may be doubted whether any other instance of it can be cited.

STAIRCASES.—There is little to be said about mediæval staircases. They were almost universally of the corkscrew type, the steps winding round a central newel, as at Tattershall Castle (Plate XII. (*b*)). There was but little opportunity for embellishment, and accordingly none is to be found, the nearest approach being the treatment of the stone handrail already shown in Fig. 20. The steps were usually of stone, the undersides being sloped off to afford as much head room as possible below them. In some instances when the summit of the staircase was reached, the roof of the enclosure was vaulted with some attention to appearances, but beyond this the ornamental treatment did not go. There are a few instances of these staircases being vaulted all the way up in brick, the steps themselves being then built up on the top of the vaulting. This was a clever and ingenious piece of brickwork, but was not especially ornamental. Indeed

we have to wait until the time of Elizabeth for any display of fancy in the treatment of staircases; up to that time they were strictly utilitarian in character.

The WALLS of mediæval houses were frequently left bare, but when they were covered three methods seem to have been adopted. The earliest was to apply a thin layer of plaster, a method which has survived to the present day. But whereas nowadays the plaster is of sufficient thickness to cover all the irregularities of the wall and to be brought to a perfectly true and even surface, in early times it was quite thin, and although it stopped all the crevices, it retained the main irregularities of the wall, and produced a pleasant variety of effect. The plaster was frequently decorated with coloured lines or simple patterns, and occasionally with figure subjects. The next method was to cover the walls with wainscot, that is, with oak panelling. Of this treatment few, if any, examples survive; but, judging from other Gothic woodwork, the panels must have been of considerable size set in framing of large scantling. This work was also frequently painted in colours and patterns. The third method and the last in point of date, was to cover them with hangings—tapestry or arras, as they were generally named, from the town where they were chiefly manufactured—"the costly cloths of Arras and of Tours," as Spenser calls them.



Eltham Palace, Kent. Roof of Great Hall (late fifteenth century).



Timber Beamed Ceiling, Chantry Priests' House, Denston,
Suffolk (fifteenth century).



Interior of the Great Hall at Cowdray (now destroyed)
(late fifteenth century).



“ Paycocks,” Coggeshall, Essex.
Half-timber work of the last years of the fifteenth century.



Interior of a Room with Ribbed-oak Ceiling, “ Paycocks,”
Coggeshall, Essex (last years of fifteenth century).



Horham Hall, Essex (early sixteenth century).

CHAPTER VI

EARLY SIXTEENTH CENTURY—COMING OF THE ITALIAN INFLUENCE

IT was during the sixteenth century that took place the most remarkable development in domestic architecture which occurred in England until the middle of the nineteenth century; and especially during the second half was this extraordinary advance particularly noticeable. Several causes produced this effect, chief among them being that great upheaval in thought which gave rise to the wonderful movement known as the Renaissance. The Renaissance stands not only for a revival of ancient forms in architecture, sculpture, and painting, but for a vast awakening in all departments of human enterprise, and the final abandonment of mediævalism with all its crude and crabbed methods and ways of thought. New ways were followed in science, in learning, in religion, in art; and the knowledge of these new ways was widely disseminated by the new invention of printing. So far as architecture was concerned, Italy was the fountain-head of the new stream of thought; and so far as England was concerned, it was in the reign of Henry VIII. that the stream first reached our shores, and affected our traditional methods of design.

The dissolution of the monasteries was another cause of the change which came over building, inasmuch as it transferred into private and secular hands much of

the vast possessions hitherto held by the Church. The confusion into which religion was thrown put an effectual stop to church building, and consequently opened the way to increased house building. The abatement of civil strife and the general security of life and property under the strong and sagacious rule of Elizabeth was a further inducement towards the erection of comfortable homes. The rise of the new nobility which sprang from her recognition of talent in persons of comparatively obscure origin, led to the founding of some of the finest houses of which the country can boast. Finally, the desire for magnificence, which has already been noticed in a few instances in the preceding century, became general, fostered as it was by rivalry, the possession of wealth, and the sense of security from internecine strife.

Italy, being the home of the new manner in art, communicated her methods in course of time to her neighbours. Out of her superabundant craftsmen she spared some for other lands. They settled in France, they settled in England; at least they hardly settled here, but they visited us for longer or shorter periods, and left us a legacy in design. Our own craftsmen gradually, and with some reluctance, adopted their methods, and having become accustomed to the strange forms brought from the far south, they turned in later years with increased eagerness to their near neighbours the Low Countrymen, who had themselves learnt the new lesson.

The early steps in the change of design are of great interest. They appear at first infrequently and tentatively in insignificant ornament; then rather more freely; after a time they affect prominent features such as cornices; then the pediment appears; the pointed arch gives way to the semicircular, windows become

square-headed; classic pilasters are introduced, sparingly at first, but afterwards with more freedom; symmetry of disposition in the plan of the house becomes more frequent. Yet beneath all these Italian adornments the body of the house is of the old English type; with all its foreign variations, the melody itself is native. It is an endless delight to watch the struggles of the English craftsman with his novel ornament. Sometimes they resulted in quaint applications of misunderstood features; sometimes in proportions which would have pained the eye of Palladio; but frequently in charming little bits of design, refreshingly simple and unobtrusive.

Meantime the plan of the house was continued on the old lines, and Henry VIII.'s reign saw no great or general development

of accommodation. A large number of houses were built during his reign and that of his predecessor, and it is to this period that may be attributed a great proportion of the domestic work of late Gothic or Tudor character.

Horham Hall in Essex is a good example, moderate in size, of this period. It was built in the early years of the sixteenth century by Sir John Cutt, who died in 1520. The plan (Fig. 29) follows the ancient lines, the great hall being in its traditional relationship to the rest of the house. The old indifference to regularity is well illustrated by the passage, treated as a kind of

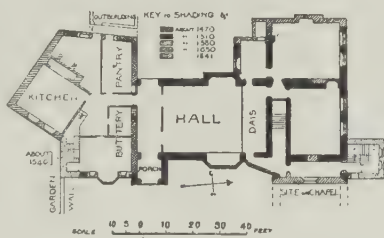


Fig. 29.—Plan of Horham Hall,
Essex.

bay window, which leads from the hall to the north wing. The windows in general have but one range of lights, but in the bay of the hall and in the passage the lingering reluctance to adopt large windows is thrown away (Plate XXX.), and we get a foretaste of that vast array of lights which was presently to become a distinguishing feature of domestic architecture. There is a large fireplace in the hall and a contemporary louvre in its roof; a somewhat curious combination, inasmuch as the louvre would be needless, either for the escape of smoke or (in view of the large bay window) for the admission of light.

There is a strange craving among dwellers in old houses to exaggerate the antiquity of their dwellings. Imagination is fond of peopling with monks halls which were built subsequently to the suppression of the monastic orders, and probably with the wealth acquired in consequence of that event. King John has been made to sleep upon a bed which was constructed when King James was on the throne. A cusped window light will carry its enthusiastic proprietor back two centuries earlier than the facts warrant. But domestic work of a date earlier than Henry VII. is not abundant, and it is probably within the mark to say that nine-tenths of the Gothic stonework of ancient houses and ninety-nine hundredths of the Gothic woodwork are attributable to the time of Henry VII. and Henry VIII.

These new houses were evidently built for pleasure more than for security, although defensive precautions were not entirely omitted. They often occupied the site of an earlier house; but whether this were the case or not, they were generally surrounded by a moat, crossed no longer by a drawbridge, but by one of permanent character. Permanent by comparison, that

is to say, for even where moats still remain, bridges of this date are rare ; but as a rule the moats have been filled in and the bridges removed, or in any case the moats have been so much filled in as to give easy access to the front entrance.

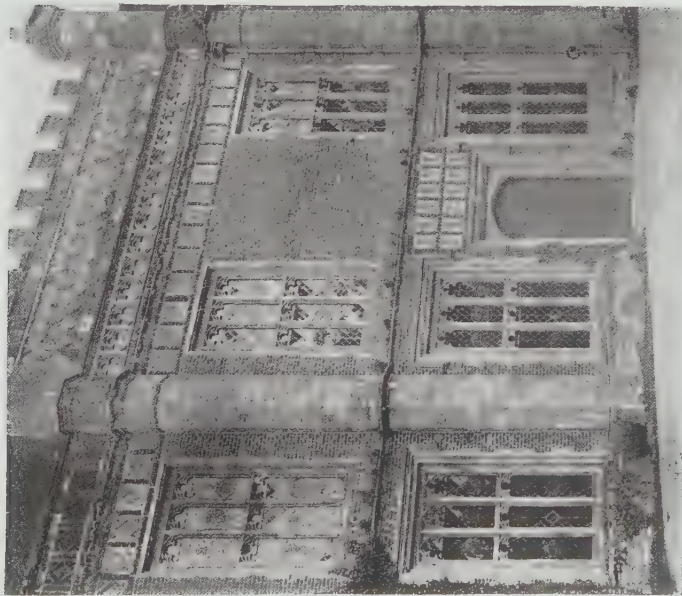
Some sort of courtyard was contrived in the majority of instances, and as a rule it was surrounded by buildings rather than by a simple wall of defence. The entrance was through a gateway, generally emphasised with a tower over it ; indeed one of the characteristic features of large Tudor houses is the lofty tower in which the entrance is set. The bold projecting turrets which usually flank the gateway on each side are a peaceful reminiscence of the defensive towers of earlier times. These gatehouses sometimes rose to a great height. At Oxburgh in Norfolk (Plate XIV.), Kirtling in Cambridgeshire, and Cowdray in Sussex, they are from four to six storeys ; and the splendid tower at Layer Marney in Essex has as many as eight. The gates were massive, and there was a porter to keep guard, who passed his time in a room adjoining the entrance. In smaller houses where there was no porter there was sometimes a little window or opening commanding a view of the entrance from an adjoining room. It is evident that the household was jealous of strangers, but it was less the bold marauding neighbour whom they feared, than the sturdy beggars who caused no little anxiety to those responsible for the public peace, especially in the years succeeding the suppression of the monasteries, where hitherto mendicants had found shelter and help.

The old reluctance to have large windows in outside walls still lingered ; indeed most of the windows of this period (*i.e.*, the first thirty years of the sixteenth century) are composed of only one row of lights ; the

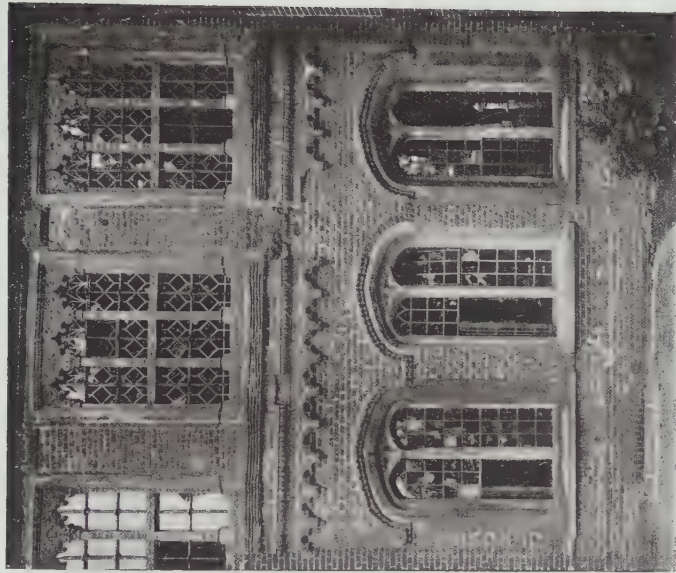
majority of Tudor windows have no transome or cross-bar. In many cases, it is true, the height of the rooms did not call for an upper row of lights. Where, however, there was no reason to restrict window space, particularly in the bay windows of the hall or the principal living rooms, fine lofty windows of many lights were introduced. The bay window and the oriel—by which is here meant a bay window to an upper floor, springing from the wall and not carried down to the ground—were very considerably developed, and may be reckoned among the most striking characteristics of English domestic architecture of this and the Elizabethan period.

The window heads were still cusped, and, although tracery was very seldom introduced, the upper part was sometimes emphasised by a row of quatrefoils or some similar elaboration (Plate XXX.). This obstructing of the top of the window with solid stonework, where the greatest amount of light is to be obtained, was gradually relinquished; then the simple cusps, which also diminished the light, were dropped, and finally the curved heads gave way to straight ones, and thus the maximum amount of light was secured.

The new fashion in ornament which came in with the Italian influence led to quaint adaptations of ancient features. At Layer Marney, for instance, the cusping is obtained not by bending out a portion of the mullion, a growth springing naturally from its parent stem, but by the introduction of little floriated dolphins “counter-hauriant”—to use a heraldic term. The mullions, too, are not the splayed or moulded shafts of English tradition, but rectangular shafts with faces elaborately carved with arabesques (Plate XXXI.). The effect at a distance, where the eye cannot detect the detail, is very like that of a cusped window. So, too, in still



Sutton Place, Surrey. Part of the Courtyard (1523-25).



Layer Marney, Essex. Windows (*cir.* 1520).



Hengrave Hall, Suffolk (*cir.* 1538).



Cowdray, Sussex, from the Interior Courtyard (now ruined) (various dates).

The hall (R.), late fifteenth century; the porch, *cir.* 1535-39.
Bay windows (L.), early sixteenth century.

later years, where traceried windows were used, as in some of the college halls, the forms of the tracery were ingeniously contrived to accord with the new Italianised detail rather than the old Gothic. At Layer Marney the mixture of the ancient and the modern is further exemplified by the presence of the classic egg-and-tongue ornament above a cusped corbel table, below which are windows with the flat pointed heads characteristic of the Tudor style. At Sutton Place in Surrey, the mixture is again seen. The windows with their pointed and cusped heads are thoroughly Gothic, while the amorini over the door and in the parapet are equally Italian in feeling, though not in delicacy of modelling. The diamond-shaped panels are likewise of southern origin (Plate XXXI.). Both these houses were built about 1520-25. East Barsham in Norfolk, which preceded them by about ten years, and resembles them in general style, just misses the Italian detail, although at first sight some of its ornament appears similar to that at Sutton Place. All three houses are of brick with terra-cotta embellishments, and are fine specimens of the brickwork which was used with such excellent effect during the first thirty years of the sixteenth century. A very prevalent custom at this period was to diversify the red brickwork with a diaper of darker bricks.

But, as already said, the new Italian fashion, although it affected the embellishment of the house, was long before it affected the plan. In the reign of Henry VII., indeed, it is nowhere apparent, either in plan or ornament. A few prominent dates are useful in fixing on the mind important changes of style; and the advent of the Renaissance manner into England can be fixed by remembering that it made its first appearance in the tomb of Henry VII. in Westminster Abbey, which was

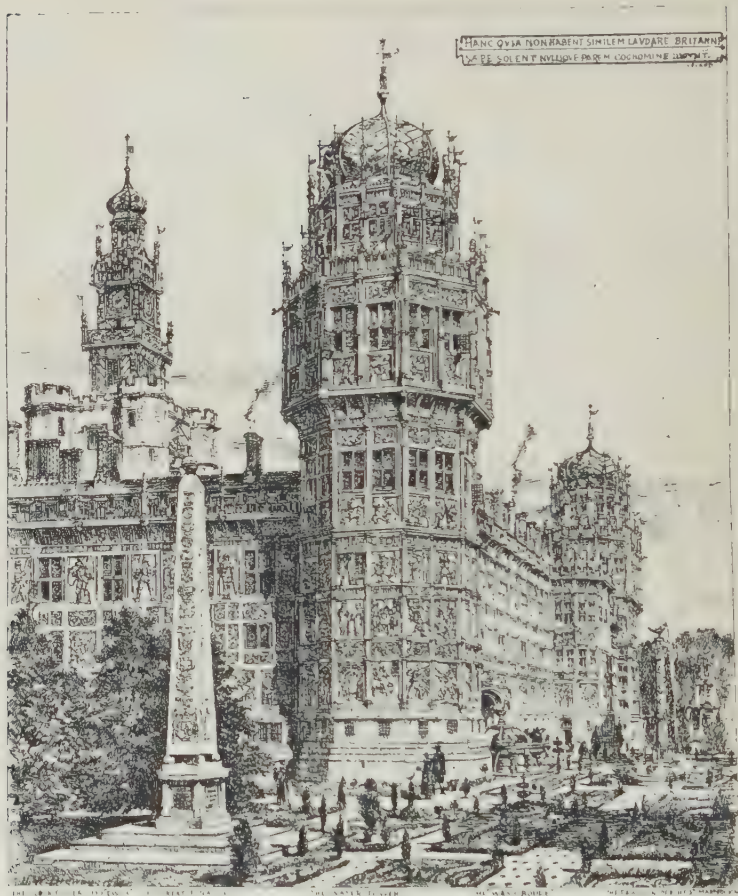


Fig. 30.--Nonsuch Palace, Surrey (now destroyed) (early sixteenth century).

erected by the order of Henry VIII. in the year 1516. Any work with Italian or Italianised detail, may safely be dated subsequent to that year. There is a considerable amount of work of this kind to be found up and down the country, but chiefly in the southern and eastern counties. The only building which it actually dominated appears to have been Henry VIII.'s house of Nonsuch in Surrey (Fig. 30), now entirely destroyed; but in such isolated features as screens, panels, tombs, and doorways, it frequently occurs.

During the reign of Henry VIII., who was a munificent patron of the arts, the new style did much to establish itself, but houses were still arranged on the traditional plan, and were rather haphazard in their disposition. The hall continued to be the principal room; it lay between the family rooms and the servants' quarters. But it was supplemented by retiring rooms of greater size, greater comfort, and greater number. East Barsham (*c.* 1500-15), Thornbury Castle (*c.* 1511), Compton Winyates (*c.* 1520), the enlargement of Lytes Carey manor house (*c.* 1525), Hengrave Hall (*c.* 1538), Little Moreton (*c.* 1559), Cowdray House (Plate XXXII.), all these, and others that might be named, show the same free and irregular disposition, which had always been distinctive of the English house.

Hengrave Hall (Plate XXXII., Fig. 31) is a stepping-stone from the mediæval to the Elizabethan type. It is full of irregularity, but it is planned on much more regular lines than South Wingfield, for instance. The entrance front is symmetrical, although not absolutely so; it has a large central doorway flanked by turrets, and is broken at intervals by other turrets—features quite familiar in sixteenth-century houses. It has a courtyard, encircled on three sides by a corridor, and

the hall looks out on to the limited area of the court. The windows are small in comparison with the blank wall spaces, and the detail is Gothic, except for some quasi-Italian amorini supporting the oriel over the front door. While many of the old haphazard arrange-

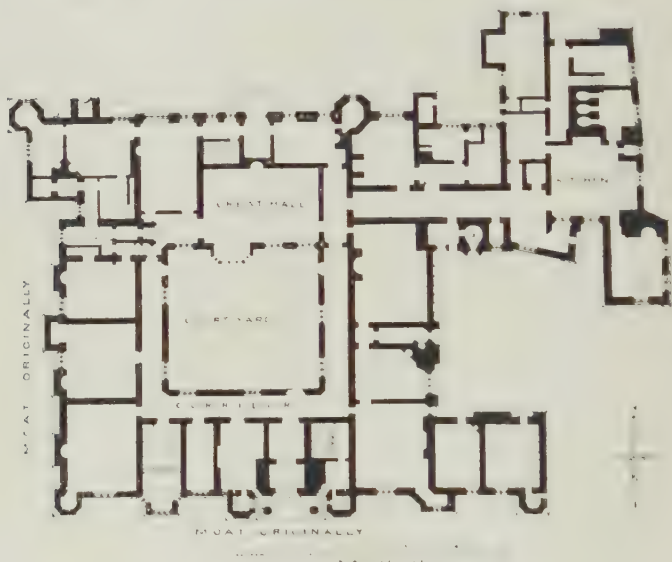


Fig. 31.—Hengrave Hall, Suffolk (*cir.* 1538).

Ground Plan.

ments are retained, there is a certain attempt at orderliness and symmetry which points the way to the more regular planning of later years.

Wolsey's great palace at Hampton Court, although planned with considerable attention to symmetry round several rectangular courts, and with an eye to an axial line—arranged, that is to say, with a view to noble and dignified effect, was still very irregular both in dis-

position and in grouping, with roofs of different heights, lofty towers, turrets, and chimneys. Spenser incidentally sketches such palaces in the "Faerie Queene." The house of Pride was "a stately Pallace built of squarèd bricke," where

" High lifted up were many loftie towres,
And goodly galleries far over laid,
Full of fair windowes and delightful bowres :
And on the top a Diall told the timely howres."

The red-cross knight passing through the gates which "stood open wide," although in charge of a porter, came to the hall, "which was on every side with rich array and costly arras dight." The house of Temperance, too, was entered through a porch of hewn stone fairly wrought, provided with a "fayre portcullis" and a gate, likewise under the charge of a porter who, unlike the careless guardian of the house of Pride, duly kept watch and ward and saw that every one passed in good order and due regard. The gateway passed, the visitors came to

" a stately Hall
Wherein were many tables fayre dispred."

Thence their hostess led them to see the kitchen,

" A vault ybuilt for greates dispense
With many raunges reard along the wall,
And one great chimney, whose long tonnell thence
The smoke forth threw ";

and later,

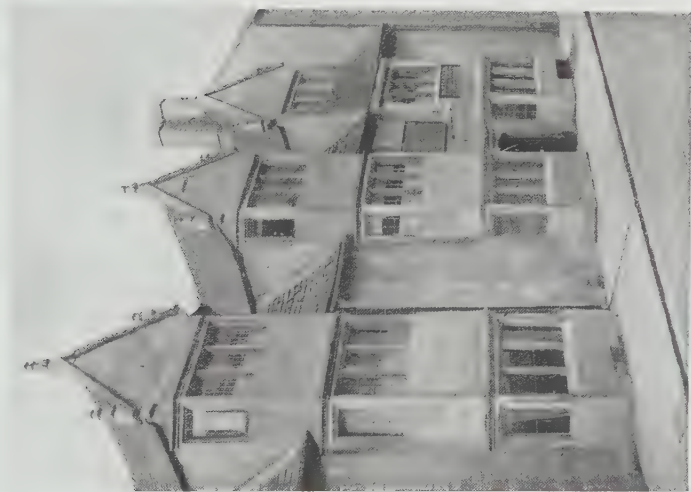
" Thence backe againe faire Alma led them right,
And soone into a goodly Parlour brought
That was with royal arras richly dight."

The only other part of her house to which Alma took her guests was a turret,

“ Therein were divers rowmes and divers stages,
But three the chieftest and of greatest powre.”

The kitchen at Cowdray (Plate XXXIII.) not inaptly illustrates Spenser's description. No other rooms are particularly mentioned, but these glimpses at the palaces of Spenser's days bring before our vision their gatehouses, their towers and turrets, their long galleries, and their many windows. It is both interesting and curious to find that even to Spenser, who wrote in the latter part of the sixteenth century (the “ Faerie Queene ” was being written in 1580), the hall, the kitchen, and the parlour were still the principal apartments. Except for the sumptuous hangings and the other embellishments with which he adorns his rooms, and except for the parlour and gallery, the houses which he pictures resemble those of Chaucer. The parlour, however, stands for a good deal; it typifies the extension which had taken place in the family apartments. Spenser's descriptions, too, although indicating no great advance in the classification of rooms, point to a much more magnificent furnishing and adornment than anything to be found in Chaucer's.

During Spenser's life, however, a very great advance was being made in domestic architecture, and in particular the planning of houses was receiving especial attention, and was being undertaken by trained experts. Doubtless the growth of Italian ideas had something to do with this. Symmetry of disposition, instead of being occasionally adopted, had become universal, and it required more than the skill of a home-bred mason, such as hitherto had devised houses, to arrange the



The White Lion Inn, Oundle, Northamptonshire (sixteenth century).



Cowdray. Interior of the Kitchen.
(Now destroyed.)

S. H. Grimm, del.



Montacute House, Somerset (1580).

The two-storey screen between the wings is of earlier date (*cir.* 1520) and was brought from Clifton Maybank.

increased accommodation now necessary within the requisite symmetrical outline, and at the same time to ensure a workable relation of rooms one to the other. In addition to this a considerable acquaintance with the new fashion in detail was required of designers, and accordingly not a few of them made tours abroad to France and even as far as Italy in order to familiarise themselves with foreign methods and to bring to their work the most novel ideas of the time.

CHAPTER VII

LATE SIXTEENTH CENTURY—SYMMETRY IN PLANNING

THE best known of the designers of this period is John Thorpe, who lived in the reigns of Elizabeth and James; and his collection of drawings, preserved in the Soane Museum, is of great value from the light it throws on the house design of the time. Houses themselves have generally undergone many alterations, from which it is difficult to disentangle their history, or to tell with certainty what their original plan may have been. But Thorpe's drawings show what the designer actually had in his mind as he worked. From them we learn that in most cases the hall was still the chief apartment, and that it still occupied its ancient situation between the family rooms on one side and the servants' rooms on the other. In the great majority of examples the dais is also shown, indicating that the ancient usage was maintained of the family occupying the head of the hall at meals, while the servants were ranged at tables in the body. But we know from other sources that some families had already taken to dining in a separate room, and that guests had complained of being set to dine with the steward in the hall instead of with the family in the parlour. On some of Thorpe's plans a "dining parlour" is provided; on many of them there is a "winter parlour," placed within easy

distance of the kitchen. There is also an instance of a "servants' dining-room," and of a "hall for hynds." These all tend to show that the hall was losing its old importance as the centre of life in the house. Such a fate was only natural considering by how many other rooms it was now supplemented. There were the "great chamber," the "withdrawing-room," and the "long gallery" among the larger rooms; the "parlour," the "breakfast-room," and the "study" among the smaller. In addition to these, which were day rooms, were many "bed-chambers" and "lodgings," which were in fact bedrooms. The accommodation for the family and guests was therefore as complete as could be desired—as complete, in fact, as at the present day, if we except the very important item of bathrooms and other sanitary conveniences. The drawback is that the rooms, although far more skilfully planned than of old, were subject to an almost rigidly symmetrical outline, preventing that compactness which is now aimed at; and as the various wings of the house were as a rule only one room wide, it followed that some of the rooms had to be thoroughfare rooms. This arrangement cannot have been held to be vastly inconvenient in those days, nor for many days to come, for it continued until well into the eighteenth century.

The subdivision in the servants' quarters was as ample as in those of the family. The "kitchen" was still, as it always had been, the principal room on this side. The "buttery" and the "pantry" were also of long standing. But the "pastry" had come in almost every instance to supplement the kitchen, being the place where the baking was done, and being furnished almost invariably with two ovens. The "dry larder" and "wet larder" were equally frequent,

and so was the "survaying place," or serving-room. There are also to be found in the larger houses a "scullery," a "meal house," "bolting-house," "spicery," "trencher," "pewter," and "brush." The steward, his clerk, the butler, the pantler, and the waiters are all found to have their own separate rooms. How widely different is all this from the ancient custom of the whole household living by day and night in the great hall!

The need for the great hall, indeed, was passing away. Already in a few of Thorpe's plans it is found to be arranged in a manner no longer suitable for its old purposes. In some it is placed out of its central position. By the end of the first quarter of the seventeenth century it had practically lost its ancient character of the chief living room, and had become little more than a fine vestibule leading to the actual living rooms and the rest of the house.

Reproductions of a few of Thorpe's drawings will serve to illustrate the Elizabethan and Jacobean type of plan even better than plans of actual houses. They link themselves at one end to the mediæval type, and they lead at the other to that altered treatment of the hall which marks the definite break with mediævalism. It is unfortunate that there is no means of fixing their various dates; the sequence in which they are here placed is therefore not necessarily chronological. They represent types of arrangement of which many other instances may be found in Thorpe's collection. First, there is the courtyard plan (Fig. 32), the modernised version of the defensive court of earlier times. Here all thought of defence is abandoned, save that the main entrance is through an archway overlooked by the porter. Visitors are not repelled by frowning gateways, a grim portcullis, and blind

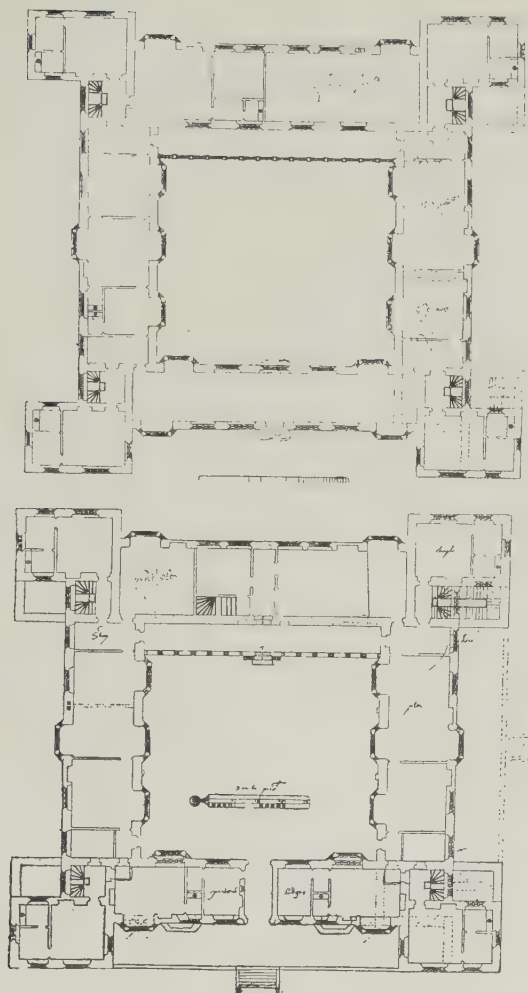


Fig. 32.—Ground and Upper Plans of an Unnamed House.

From the Thorpe Collection.

walls pierced with nothing but hostile slits. On the contrary, access is made easy and inviting. A flight of steps leads on to a terrace, and thence direct to the main door; cheerful windows fill the walls, arranged not only to give light within and a view without, but also to enliven the structure itself with the ordered rhythm of their glittering panes. The courtyard is handsomely furnished with stately bays running the full height of the walls; a long range of arches faces the entrance, and forms a loggia beneath which is the door to the screens. The external façades are designed with equal care. At each corner there is a massive pavilion, and from one to the other stretch the main walls sparkling with windows, which are relieved from monotony by the introduction of further bays.

There is no haphazard planning about this house; everything is carefully thought out; the effect of every projection, every window, and every chimney is considered. Yet with all this symmetry and formality, the underlying arrangement follows the old lines. The hall is entered through the screens; it has its dais, its bay, and its fireplace near to its upper end; from this end are approached the family rooms—the parlour, the chapel, and the principal stairs, leading to the great chamber, the withdrawing-room, and the long gallery. On the other side of the house, but downstairs, lie the kitchens in the basement.

The next plan (Fig. 33) is that of a house with a fore-court, only (as explained on the drawing itself) the court, with its diagonally placed entrance lodges, should have been drawn on the front of the house instead of being detached and at the back. But this correction made—and it will be easier done by looking at Kip's view (Fig. 34)—it will be seen that a reminiscence of the old jealousy of approach is still founded in the

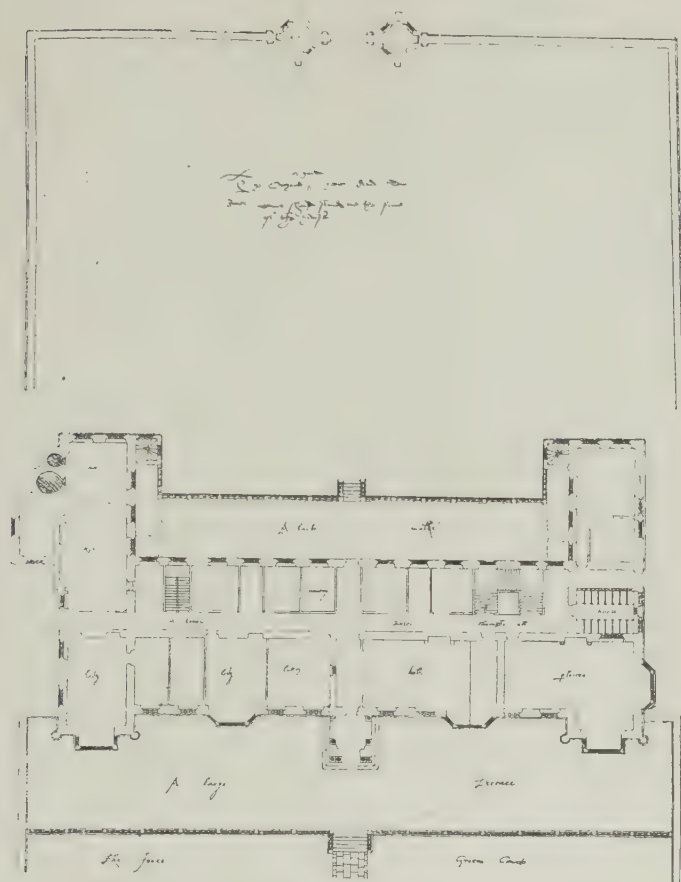


Fig. 33.—Ground Plan (unnamed).

From the Thorpe Collection.

It is probably Beaufort House, Chelsea.

walled court and its entrance lodges; otherwise the house is obviously built without a thought of protection. It is contrived for display combined with convenience. Its terraces and long symmetrical fronts are the means

towards the first, while the second is greatly helped by the passage, or "longe entry throughe all," which runs the whole length of the house. This is a feature quite new in house planning, so far. Otherwise the

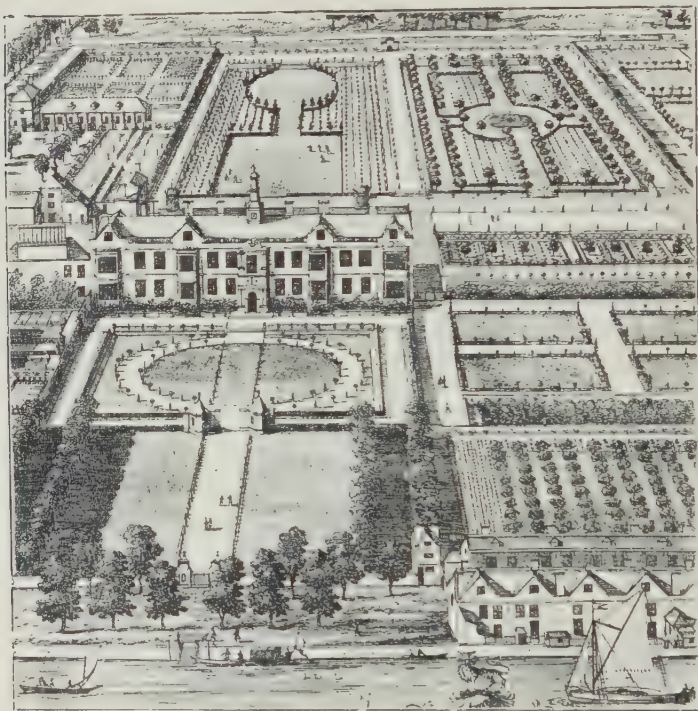


Fig.34.— Beaufort House, Chelsea: Kip's View.

ancient dispositions are adopted; the hall lies to the right of the screens, and beyond it the parlour and chapel; to the left the buttery, pantry, and (at some distance) the kitchen. Kip's view shows the dignified but simple treatment of the exterior, and the surround-

ing courts and gardens. The plan is not named in Thorpe's drawing, but it agrees so closely with Kip's view as to leave little doubt that it is the same house—namely, Beaufort House in Chelsea, built by Robert Cecil, Earl of Salisbury, during the closing years of the sixteenth century, by way either of enlarging or replacing an earlier house, which had been the home of Sir Thomas More.

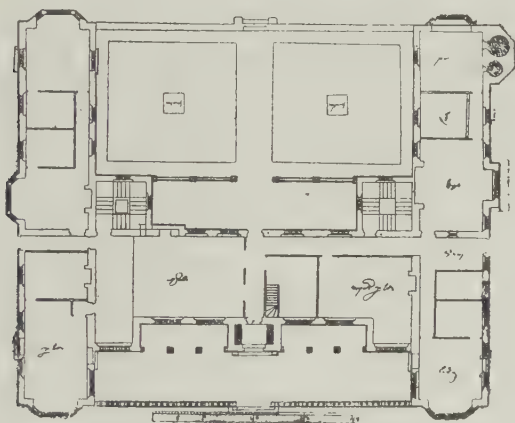


Fig. 35.—Ground Plan (unnamed).

From the Thorpe Collection.

The next plan is of the H type, which was widely employed at this period (Fig. 35). Without entering into minute detail it will suffice to draw attention to the maintenance of the time-honoured position of the hall between the family rooms and the servants' quarters; to the provision of a winter parlour near the kitchen; to the strict symmetry of the general plan, and to the many windows, arranged not only to give light to the rooms, but also by their ordered disposition to impart

a distinctive character to the appearance of the building. To such an extent is this symmetrical treatment carried, that in the "lodging" near the winter parlour, two of the windows are crippled by the fireplace, with the result that they become in part shams. This is a striking testimony to the change which was coming over house design. Hitherto windows had been provided for the sake of light within; now they are regarded as means of obtaining effect without. The other characteristic features to be observed are the balustraded terraces on the front and back; the arcades on either side of the porch; and the court at the back with a fountain placed on each side of the central paved walk.

The last of the series (Fig. 36) shows the beginning of a change in the hall. The screen is no longer a continuous partition cutting off a passage. It has shrunk to something that is a mere projection from the side walls, affording no shelter from the cross-traffic of the front door. Indeed the front door, which formerly had been the common entrance for the whole household, was gradually being reserved for the family and the guests, the servants being provided with a separate entrance of their own. The elevation is an interesting specimen of Elizabethan design in half-timber.

The arrangement of the hall shown in this example greatly detracts from its comfort as a living room, in spite of the fact that the retention of the dais (indicated by the hatched line across the hall) points to its use as such. It is a first step in the direction of using the hall as a vestibule and not as a room. A more striking instance of this change is to be found at Aston Hall near Birmingham (finished in 1635). Thorpe's plan of it shows the great hall following the ancient lines with the entrance at one end into the screens. But when

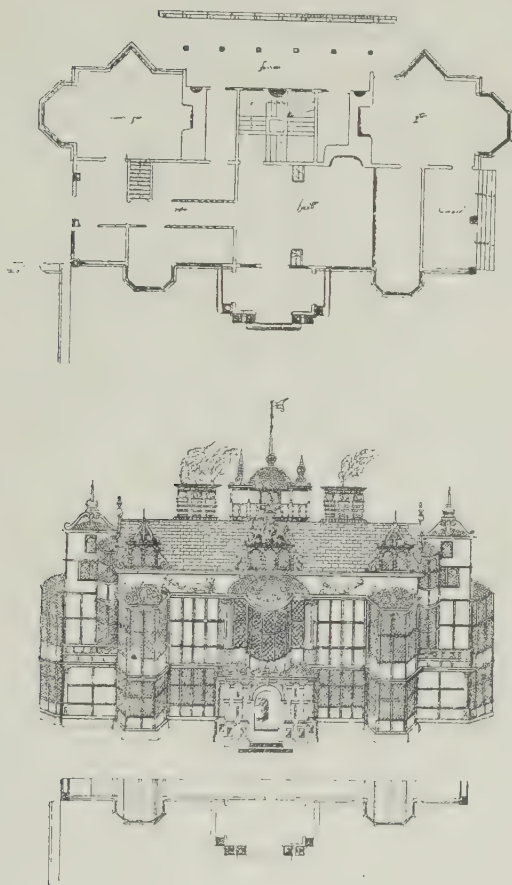


Fig. 36.—Elevation and Plan of a House (unnamed).

From the Thorpe Collection.

built the front door was placed centrally at once with the façade and the hall. This new position, delivering the traffic into its centre, wholly precluded the use of the hall as a living room; it became in fact a vestibule. With this change the link with mediævalism was severed. It marks in a striking manner the parting of the ways; the change from the old to the new; the closing of the long chapter of domestic planning which began in the early days of the twelfth century: the final abandonment of the principle which had dominated house planning for five hundred years.

Overlapping Thorpe in point of date, but out-living him by a good many years—so far as the uncertainty surrounding the lives of such simple persons enables us to judge—was the John Smithson whose drawings* have been preserved with as much care as those of Thorpe. He died in 1634, and was buried at Bolsover: he left a son, Huntingdon Smithson, who also was an architectural designer. The Smithson collection rivals the other in interest. It does not afford quite so vivid an insight into the methods of the house planner; but it contains a greater variety of subjects. It shows equally clearly the change which was taking place in the disposition of the chief rooms: how the hall was being deposed from its pre-eminence; and how corridors were becoming more frequent. The principal apartments include no new names: they consist still of the hall, the parlour, the great chamber, the withdrawing-room, the chapel, and the long gallery. The houses still have terraces and arcades, and are still flanked by courts. The courtyard type and the H type are the most prevalent. The elevations are less full of

* They are in the possession of the Royal Institute of British Architects. See also Plate XLIV. and p. 132.

fancy than those of Elizabeth's time; the detail is more ponderous and may even be regarded as clumsy. There are many features—doors, windows, gateways—described as "Italian," showing how the demand was increasing for detail which was more strictly Italian in character than anything that had hitherto been produced. Thorpe, it must be remembered, was in the heyday of his career in Elizabeth's time; Smithson in James I.'s. The earliest date connected with Thorpe is 1570, in which year he tells us he laid the first stone of Kirby in Northamptonshire. The latest date on the Smithson drawings is 1632. The two collections afford an admirable panorama of house building during a period of sixty years—a period which saw architecture free itself from the slackening grasp of mediævalism; which witnessed the new birth of Science, and beheld Poetry gain the sublime heights to which Shakespeare led it, and whither it has never quite succeeded in ascending again.

During this remarkable period were built some of the largest houses which England ever possessed. Holdenby (1580), so far as the house itself went, was larger than the great palaces of Blenheim and Castle Howard. Its fronts were 360 ft. and 224 ft. long, as against 320 ft. and 220 ft. at Blenheim, and 324 ft. and 210 ft. at Castle Howard. But in both the later houses there were subsidiary courts attached which greatly lengthened the total extent. Audley End (1610) covered even more ground than Holdenby, its frontages extending to 470 ft. and 280 ft.: but more than half its area was occupied by a subsidiary court, whereas almost the whole of Holdenby consisted of important rooms. But rivalry in dimensions apart, it must be remembered that the designer of Holdenby had no precedent to look to, no great house to outvie.

Hampton Court excepted, his was the first mansion, built for pleasure and for state, which had been conceived on so large a scale. There were also many other houses which, though smaller, were of the first importance. Such were Buckhurst House in Sussex, Burghley House and Kirby Hall both, like Holdenby, in Northamptonshire; Theobalds in Hertfordshire; Knole in Kent. The reason for erecting these large houses, or at any rate for making them so extensive, was stated by at least two of their builders. Lord Burghley and Sir Christopher Hatton both said that it was in order to accommodate the Queen that they were led to so much extravagance.

But the building fever seems to have been in the air. There was plenty of money, largely owing to the transference to secular hands of the vast revenues of the religious houses, consequent upon the dissolution of the monasteries. The strong and sagacious rule of Elizabeth had secured peace both at home and abroad. Trade was flourishing to a degree hitherto unknown. A spirit of adventure stirred all men, and found its expression at home in the erection of fine houses, splendid alike in their embellishment and their surroundings. Almost every nobleman and squire in the country either rebuilt, enlarged, or altered his house. In half the villages of England there is either a house of the Elizabethan period or the memory of one. Not only did the landed gentry build, but also rich merchants in London and many of the provincial towns. A vast number of these houses have been swept away, but happily a great many still remain of all degrees of importance, from great seats like Montacute in Somerset (Plate XXXIV.), or Burton Agnes in Yorkshire, down to the unpretending manor houses to be found among the steep declivities of the Cotswolds or the

gentler undulations of Northamptonshire, where a great many villages and towns can still show houses of the character of these at Oundle (Plate XXXIII.). A proof (were it wanted) of the disappearance of many fine houses of this time is to be found in the Thorpe and Smithson drawings, for it is but a small proportion of the houses there shown that is known to be still in existence.

CHAPTER VIII

ELIZABETHAN AND JACOBEOAN HOUSES—EXTERIORS

THE characteristic feature of Elizabethan and Jacobean houses is the square-headed mullioned window (see Plate XXXVII.). Previous to the time of Elizabeth, the plain square head hardly ever occurs; it is always pointed. Down to the end of the fifteenth century it was usually cusped (see Fig. 24). In the early part of the sixteenth century, that is, in Tudor houses, it became flat pointed and the cusplings disappeared. This form lingered on until it was superseded by the square head. It may, however, be found in a few instances as late as the second decade in the seventeenth century, but the cases are not many.

The use of the bay window was greatly developed in Elizabethan and Jacobean times. It was, as already stated, frequently utilised as one of the most important architectural features of a façade. This may be observed on some of Thorpe's plans (Figs. 32, 33, 36), in Kip's view of Longleat (Fig. 37), as well as in nearly all the illustrations given of the houses of this period. Besides the simple and dignified forms which were chiefly used, there were a few cases in which the plan was more complicated, and in which it took one shape on the ground floor and another on the floor above. Thorpe has several instances of this quaint treatment; an actual example exists at Thornbury Castle where



Window from Sir Paul Pindar's House, Bishopsgate.
(Now in the Victoria and Albert Museum.)



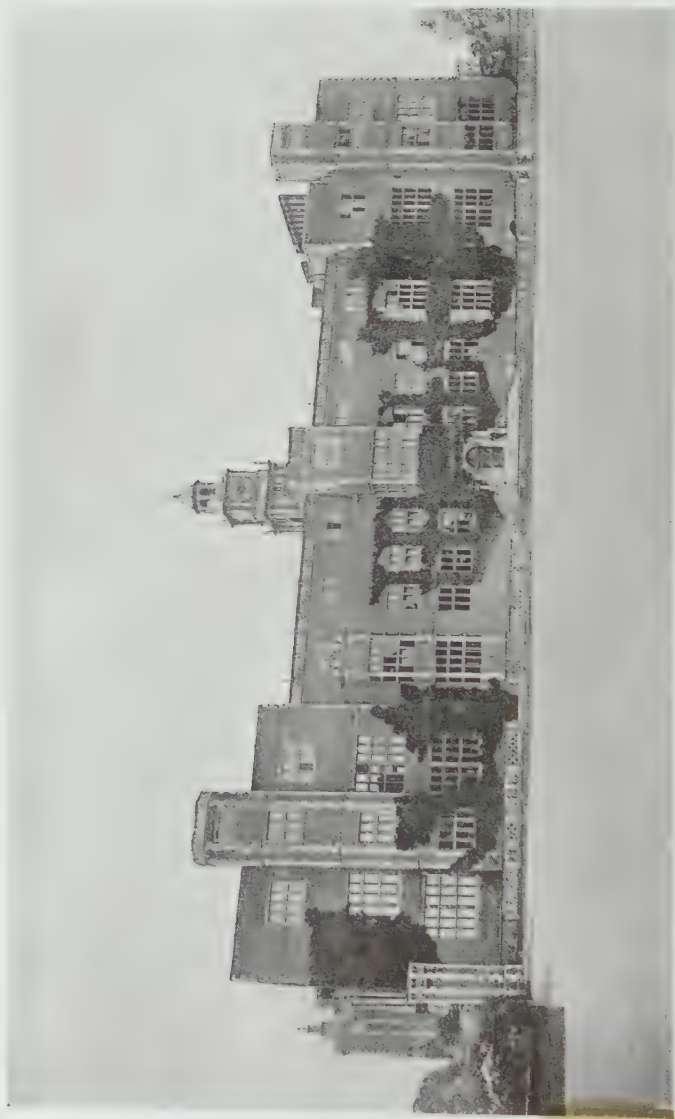
Kirby Hall, Northamptonshire.
A Corner of the Courtyard (1575).



Pilton Manor House, Northamptonshire. (Now the Rectory.)



Seckford Hall, Woodbridge, Suffolk (second half of sixteenth century).



Hatfield House, the North Front (1611).

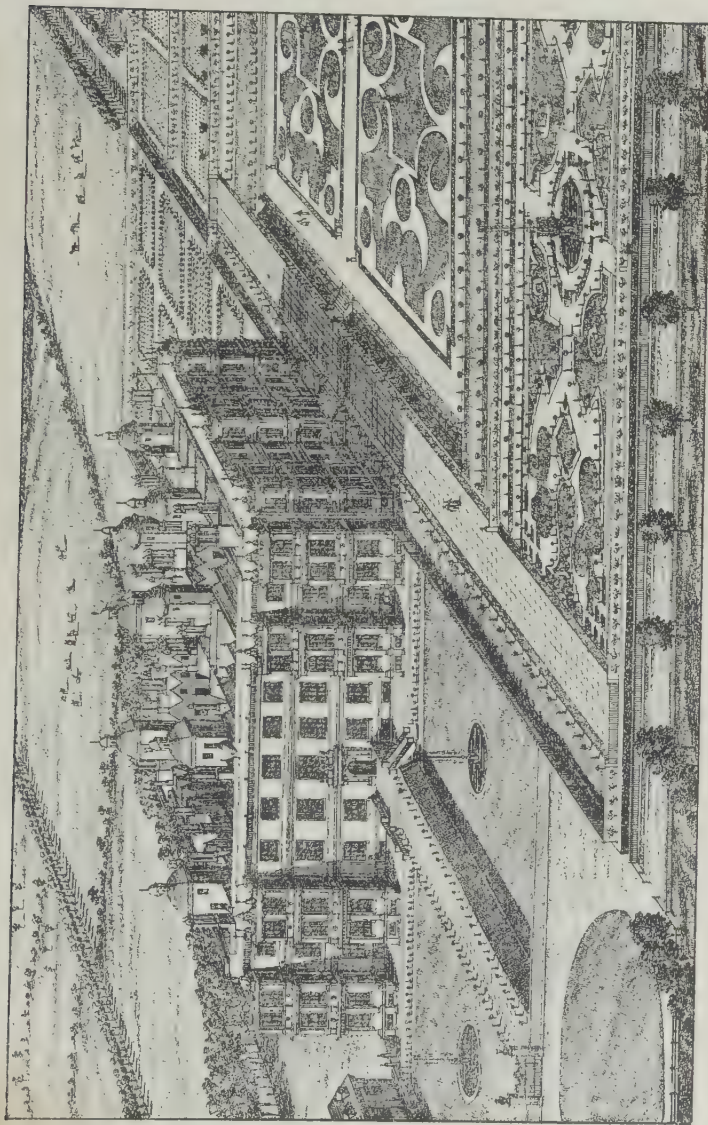


Fig. 37.— Longleat House, Wiltshire (*cir.* 1550-80) : Kip's View.

the result is not very happy. A more successful attempt was made at Sir Paul Pindar's house in Bishopsgate Street, now in the Victoria and Albert Museum (Plate XXXV.). Here the different planes of the straight lights combined with the circular projection in the middle, the busy pattern of the glazing, and the carved panels, produce an extremely rich effect.

Another characteristic of the Elizabethan house is the employment of the classic cornice. In Gothic buildings the horizontal "string-course," or projecting moulding of stone, was very frequently used. It served to bind the design together and to give it unity and coherence. It was usually of small depth and slight projection. But with the invasion of Italian fashions, came the Italian profiles of stonework, and the string-courses of the old days were replaced by cornices, more elaborate in section, of greater depth and greater projection. The old thin string-courses were not entirely abandoned, but they received a slightly different section, more in harmony than the old forms with the new classic profiles. Pilasters were also introduced with the cornices, and some of the grander buildings were adorned with several of the "orders" placed one over the other. In time it became "correct" to use the Doric order on the first storey, the Ionic on the second, and the Corinthian on the third. These pilasters were generally of no practical use: they were merely ornamental features, and were sometimes carried up not with a view to supporting a crowning cornice, but to finish with a finial—a heraldic animal or what-not—altogether out of scale with what it stood on. Such pilasters and cornices were never employed previous to the reign of Henry VIII., and did not come into general use until the time of Elizabeth. The

courtyard at Kirby Hall is furnished with them (Plate XXXVI.) ; nevertheless, however wrong they may be judged from the academic standpoint, it cannot be denied that they materially help the composition, and combine with the many lights of the mullioned windows to produce a picturesque and romantic effect.

The chimneys of Elizabethan houses are far simpler than those of Tudor times. It was in the reign of Henry VIII. that chimneys assumed their most elaborate forms, whether in stone or brick. They were twisted, counter-twisted, minutely pannelled, or surrounded by spiral bands of various profiles (Fig. 38), with a profusion of complication that must have taxed the skill of the craftsman of the time, as it certainly does the skill of the draughtsman of to-day. But with the more "regular"

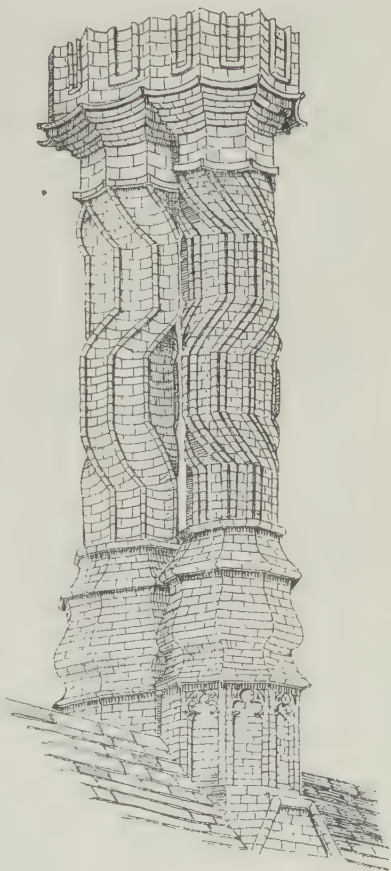


Fig. 38.—Tudor Chimneys from Droitwich, Worcestershire.

(Now destroyed.)

feeling which came with Italian detail, this excessive play of fancy died out, and chimneys became simpler in their design, often consisting merely of straight shafts standing on a good base and covered with an ample cap. Sometimes this plain form was Italianised into a complete column with its appropriate base and cap, and crowned with a short length of the corresponding classic entablature. But whatever form their detail may have taken, the designers of the time ordinarily used the mass of their chimneys as an important architectural feature. They grouped two or three fireplaces together, carried up a great stack of stone or brickwork, and placed their flues in single shafts upon it, thus combining solidity below with a pleasing lightness against the sky.

In the larger houses these various features—mullioned windows, cornices, pilasters, and chimneys—were used with a lavish hand. The mullioned windows of many lights were framed in pilasters furnished with their appropriate pedestals, bases, and caps; at every floor level a great entablature with architrave, ornamental frieze, and far projecting cornice made the circuit of the building: above all rose the gables, often straight of outline, but not infrequently fashioned into graceful curves; from gable to gable extended a balustraded parapet; at due intervals along the walls projected great chimney-stacks carrying slender shafts separated from each other by narrow spaces of daylight. The whole was a serious and determined effort at design, widely different from the simple and often fortuitous arrangement of a mediæval house, where the various parts, beautiful though they were in themselves, were not co-ordinated in the same resolute manner.

In the smaller houses effort was not so conspicuous. The designers drew upon the same sources for their



Grimshaw Hall, Warwickshire. General View.



Derwent Hall, Derbyshire (1672).

effects—mullioned windows, classic string-courses, steep gables, and fine chimney-stacks—but they were more modest in their use of them, and refrained from employing pilasters, except perhaps to a doorway. Between the simplicity of the small manor house and the magnificence of the nobleman's mansion lay every degree of elaboration, and a series of examples might be brought together forming a continuous *crescendo* from the squire's home like Pilton Manor house in Northamptonshire (Plate XXXVII.), to such splendid mansions as that of the younger branch of the Cecils at Hatfield (Plate XXXVIII.).

In country districts the Tudor tradition continued well into the sixteenth century. An excellent example of this is Grimshaw Hall in Warwickshire (*Frontispiece* and Plate XXXIX.), a timber-framed manor house built on an H-shaped plan with a projecting central porch, three-way gables, and a large number of oriels. Its tall brick chimneys and variety of outline, combined with its symmetrical arrangement, render it a picturesque link with the work of an earlier age.

The general appearance of houses of this time may be gathered from the illustrations, which comprise examples from various districts of England, and serve to show, among other things, that the same treatment was adopted over the whole country, varied according to local circumstances. Where stone was abundant, the houses were of stone, with more or less elaborate detail according to the hardness of the material. On the great beds of easily worked Oolite which stretch from Somerset and Wiltshire through Oxfordshire, Gloucestershire, and Northamptonshire into Lincolnshire, the work is often both rich and delicate, and has acquired through time and weather a soft grey tint

enlivened by the partial incrustation of many-hued lichens. In Derbyshire, Yorkshire, and Lancashire where the stone is much harder, the work is of a plainer and more severe type, such as may be seen at Derwent Hall (Plate XL.), and the colour is more sombre. In the eastern counties brick is frequently the chief material, with stone where wrought detail is required, such as quoins, cornices, parapets, and pilasters. Felbrigg Hall in Norfolk (Plate XLI.), probably built by Thomas Windham, who died in 1653 at the age of eighty-two, is a good example. In some instances where stone was not easily to be had, the detail which would otherwise have been in that material, was worked in plaster to imitate it; this is the case at Seckford Hall (Plate XXXVII.).

In the western counties timber and plaster were freely used; Cheshire, Lancashire, Worcestershire, and Herefordshire afford the finest and most ornamental examples of this method of construction, while Kent, Surrey, and Sussex in the south have a fair amount of plainer work of the same kind. In these houses the main walls are formed of stout timber framed together, with the interstices filled in with lath and plaster. The structural timbers are left visible; most of them are vertical, but they are braced together at intervals by horizontal timbers, and are occasionally further strengthened by sloping struts. This framework itself makes a pleasing pattern and satisfies the eye as to the strength and stability of the fabric. The timbers are always of large scantling, and are nearly equal in their total area to the spaces that are left between them. These characteristics are common to all the examples illustrated (Plates XLII. and XLIII.). But whereas in the southern counties, and to a great extent in Worcestershire, the designers were satisfied to leave

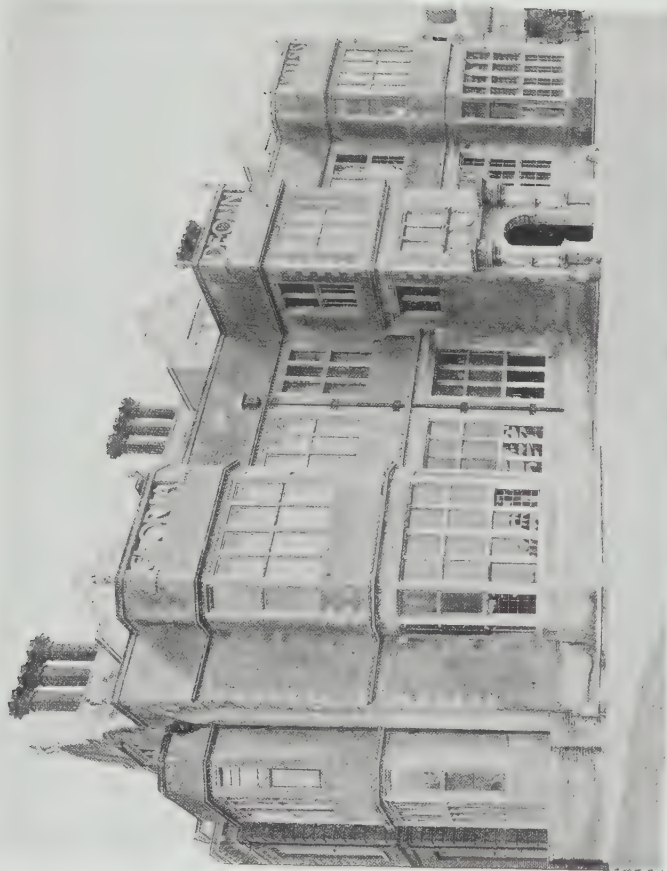
their work in this simple form, in Lancashire, and more particularly in Cheshire, they added interest and richness to the effect by placing curved braces within some of the panels, thus producing patterns of more or less intricacy. Variations in the shape of the curves resulted in variations of pattern, and the variety of effects thus obtained is quite remarkable. A simple example is Marton Hall, near Congleton, now destroyed (Plate XLIII.); a more elaborate one is the well-known Little Moreton Hall in the same district. But the finest specimen of a half-timber house is Bramhall Hall, near Stockport (Plate XLII.), which is not only quaint and picturesque, but in places approaches as near to stateliness as such homely materials allow. Lancashire at one time fell little short of Cheshire in attractive examples, but before the constant spread of its manufacturing centres they are rapidly disappearing. Throughout large districts of Worcestershire black-and-white houses may be seen. They are quite simple, but they give a cheerful aspect to the countryside, especially when the spring time surrounds them with bright green foliage and the pink and white blossoms of the orchards. In Sussex and Kent the use of half-timber work was not so general, nor was there nearly as much play of fancy as in Cheshire, the design being seldom of more elaborate character than that at Sedlescombe (Plate XLIII.).

In Kent, Surrey, and Sussex, too, occurs in its perfection the quaint and picturesque custom of hanging external walls with tiles, the relative softness of which is favourable to the growth of lichens, and results in those brilliant bits of colour so dear to the water-colour sketcher. Every district has its own character, and the wise man will enjoy each in turn; no more expecting to find the brilliance of Surrey among the

greys of Northamptonshire, than lamenting the absence of the soft tones of the Midlands among the wild moorlands of the North.

One great charm of the houses of this period is their marvellous variety of treatment, although nearly always subject to a symmetrical arrangement and a general similarity of plan. A central porch between projecting wings of greater or less length is almost universal, although there are not a few instances of square houses, such as Felbrigge (Plate XLI.). The windows, too, are practically always composed of numerous rectangular lights. But some houses had turrets; some had gables either straight or curved; some had flat lead-covered roofs as at Longleat, Quenby in Leicestershire, or Temple Newsam in Yorkshire; and some combine both treatments, as at Gayhurst in Buckinghamshire. This house is said to have been built by a Mulsho in 1597, and to have been much improved a few years afterwards by William Mulsho. This double period of building may, perhaps, account for the combination of the flat roofs and the gables. There was a marked desire for a picturesque skyline, which led, in some flat-roofed houses like Heath Hall, Barlborough in Derbyshire, and Hatfield House (Plate XXXVIII.), to the carrying up of bay windows to form turrets above the parapet. Chimneys were most frequently taken up in separate flues, but occasionally in solid stacks. Parapets were sometimes solid as at Gayhurst and Quenby; more frequently balustraded as at Longleat, and occasionally formed of stone letters making a sentence. Felbrigge Hall has a short one, "Gloria Deo in excelsis"; Temple Newsam in Yorkshire and Castle Ashby in Northamptonshire bear long sentences which make almost the complete circuit of the roofs.

Every house of any importance was surrounded with



Felbrigge Hall, Norfolk (early seventeenth century).



Bramall Hall, Cheshire.

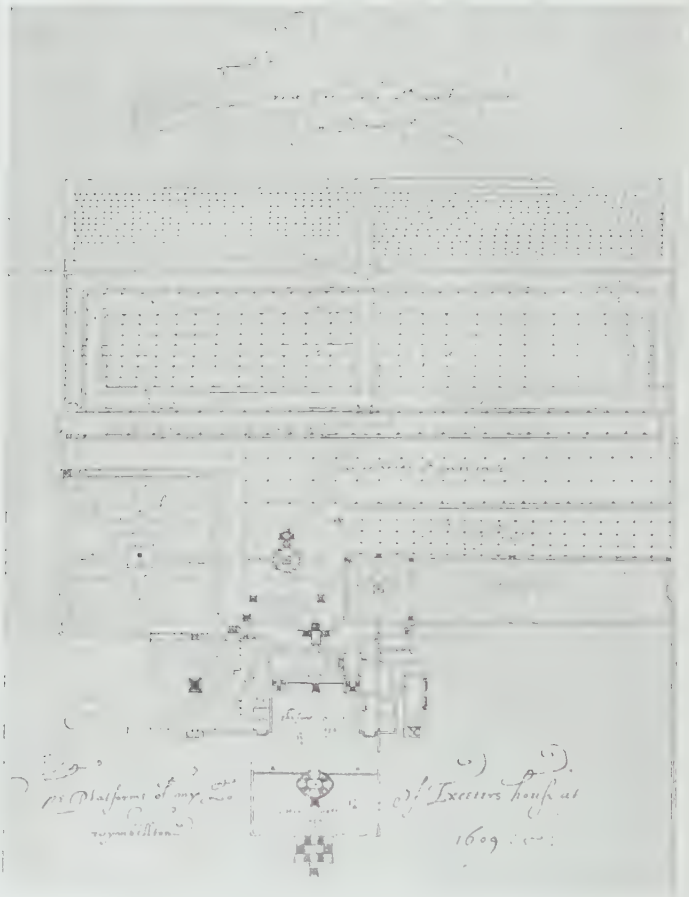
(Built *cir.* 1459, with additions between 1599-1699.)
(Built 1731; 1739; & 1741 additions 1741 & 1742.)



Marton Hall, Cheshire. (Now destroyed.)



The Manor House, Sedlescombe, Sussex.



Plan of the Lay-out of Lord Exeter's House and Garden at Wimbledon (1609).

From the Smithson Collection.

some kind of lay-out. The external courtyard, which originated from a desire for protection, was converted into a place of pleasure or state, yet still retaining the advantage of preventing unrestricted access. Small manor houses, such as that at Cold Ashton in Somerset, or Eyam Hall in Derbyshire, had at least a walled garden in front with a terrace approached up a flight of steps. Large houses had several courts in front, which had each to be traversed in turn before the front door was reached, as well as side courts and walled gardens. Many of them had a small entrance archway in the wall of the courtyard, generally of simple design, but imparting a touch of interest and romance to an otherwise unpretentious home. Nearly all these characteristic adjuncts have now been cleared away from our English houses, to their grievous detriment; and it has been remarked that had we but retained the shelter of our ancient garden walls, we should be under much less necessity to seek the warmth of the Riviera during the cold winds of spring. No better idea of the ancient aspect of Jacobean houses can be gained than from the views of Knyff and Kip; and although the accuracy of every detail cannot be guaranteed, there can be no doubt that the general disposition is fairly true to the facts. At Brome Hall in Suffolk (Fig. 39) the approach to the entrance front is across at least two courts, and if the outermost enclosure is anything more than the end of an avenue, there would be three. The other fronts are surrounded with walled gardens which extend a considerable distance on every side, and are backed up by plantations and a wide avenue. The house itself is plain in character, depending for its effect largely upon its symmetrical arrangement. There is a certain amount of richness about the porch and the tower over it; elsewhere the prominent chimney-stacks and the

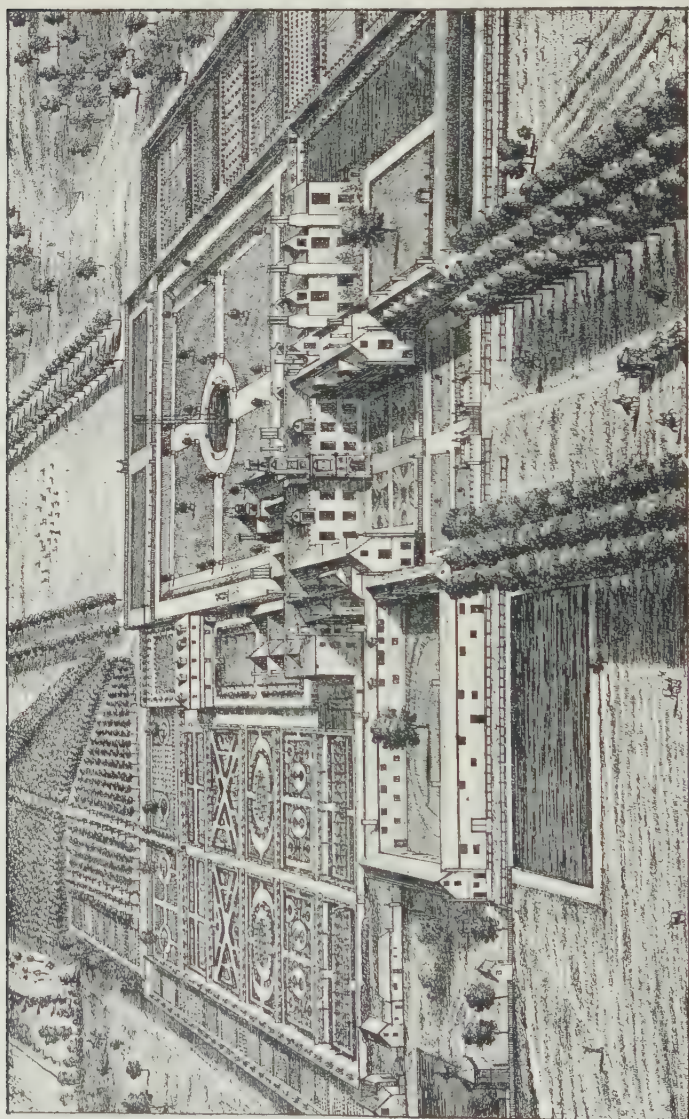


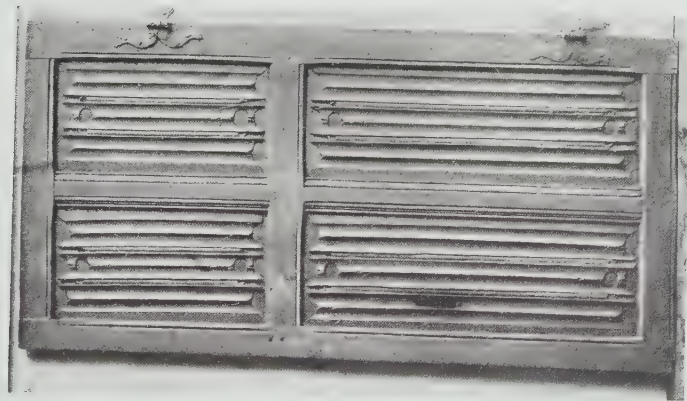
Fig. 39.—Brome Hall, Suffolk (*cir.* 1580).

dormer windows are the dominating features. It will be observed that the sides of the first garden court (beyond the avenue) are formed of subsidiary buildings, the range on the left being one side of the stable court. It was quite customary to give architectural importance to the principal approach by means of inferior buildings, which in the present day are kept out of observation. At Longleat (Fig. 37) the lay-out is confined to three sides of the house; the approach lies along a raised paved walk. The "regular" and symmetrical fronts, which here also depend upon bay windows for their interest, enclose buildings which are less severely treated and which blossom out into many turrets. Much of this inside work is of somewhat earlier date, for Longleat was the result of several different building efforts which extended over a period of about thirty years, and concluded about 1580. In these descriptions it is Kip's views which are referred to, not the present buildings, which have in most cases undergone alterations, especially in respect of their lay-outs.

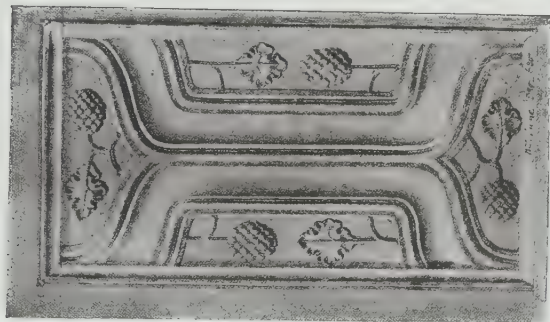
The grand period of garden design was to come later, in the early years of the eighteenth century, at the time when Knyff and Kip published their book. But if proof were wanted that the later draughtsman did not invent the elaborate surroundings of his houses, it is to be found among the Smithson drawings which were made in the first quarter of the seventeenth century. There are several plans of lay-outs in the collection, the most notable being the survey of Wimbledon House, made in 1609 (Plate XLIV.). This was a Cecil house, having been built in the year 1588 by either Lord Burghley or his son, afterwards Earl of Exeter. It stood on the edge of a high hill with a splendid prospect towards the north. The steepness of the ground on this side led to the formation of two courts, approached

by fine flights of steps, and leading to a terrace off which the front door opened. Behind the house, to the south, lay the great garden, and on the east was a small sunk garden, called in later years the Orange garden. Smithson's notes indicate the principal features: a banqueting house, hedges of thorn and quick-set cut very finely, quarters set with knots of flowers, rows of cherry trees, rows of lime trees, "both for shade and sweetness," and various orchards. Here again we have striking evidence of how far we have travelled from the enclosures which surrounded the castles of two centuries earlier, even the largest, such as Kenilworth.

Everything, indeed, points to the new delight which people were taking in their homes; how they loved not only fine houses but fine gardens, seizing upon every change of level to introduce a terrace, and charmed with any opportunity to form a handsome flight of steps. It is quite clear that the days were past when men merely ornamented what was essential to safety: they now revelled in their freedom from restriction, and indulged themselves in attractive design for its own sake.



Linenfold Panelling on a Sixteenth-century Door (Victoria and Albert Museum).



(a)



(b)

Panels Carved with Rib-pattern (early sixteenth century).

(a) At Layer Marney.

(b) At the Victoria and Albert Museum.

PLATE XLVI.



Pannelled Room at Calgarth Old Hall, Westmorland (early seventeenth century).

CHAPTER IX

ELIZABETHAN AND JACOBEOAN HOUSES—INTERIORS

THE same impulse which brought about so great a change in external treatment, led also to corresponding developments in the internal decorations: magnificence and comfort went hand in hand. The great chimneys which have been referred to as forming such conspicuous features outside, implied a considerable increase of fireplaces within. Harrison, in his contribution to "Hollinshed's Chronicles" (1577), mentions "the multitude of chimneys lately erected." Every room of importance by this time had at least one, and the large rooms frequently had two. It was this multiplication of flues which led to their striking external treatment. The increase was only one of the effects of the continual pursuit of comfort which underlay all the changes in domestic arrangement. In other directions the pursuit was successful owing to the changed condition of the times, which no longer demanded security against attack. Elizabethan houses were built for comfort, and many of them for magnificence. Being no longer hampered by the need for precautions against forcible entry, designers laid themselves out to obtain a convenient disposition of rooms so far as that was compatible with a dignified, and often splendid, treatment, and the demands of a symmetry which grew more and more insistent. The accommodation of the

larger houses of that time suffices for the present day, although its disposition is often at variance with our wants. The actual decoration of the rooms is still frequently taken as a model for imitation and even reproduction.

The bare walls of mediæval houses had already been plastered in the better rooms, and the plaster had been ornamented in various simple ways by painted patterns. This custom was still retained to a certain extent in Elizabeth's time. But the old fashion of wainscoting rooms, that is, panelling with oak, was considerably extended, and all the principal rooms were thus treated. The development of panelling is of much interest, but is of rather too intricate a nature to be traced here in any detail: suffice it to say that the earliest form of ornamental panels appears to be what is called the linen pattern, in which the surface of the panel itself was so carved as to bear a resemblance to a piece of stiffly and symmetrically folded linen (Plate XLV., Figs. 40, 41). This fashion was in vogue from the latter part of the fifteenth century, throughout the reign of Henry VII. and well into that of Henry VIII. With the advent of the Italian manner, the panels became carved with large and somewhat coarse arabesque work, fantastic animals were introduced, and, notably, human heads set in circular frames (Plate L.). Another pattern peculiar to this period, and one which can neither trace a certain origin from anything before it, nor be traced through any direct descendant, is shown on Plate XLV. (*a*); it is formed of two curved ribs set back to back, and it is just possible that in the panel at South Kensington (Plate XLV. (*b*)) we have the origin of this curious and fleeting form. Elizabethan panelling is less fanciful in treatment, its effect being obtained, when anything more elaborate than oblong

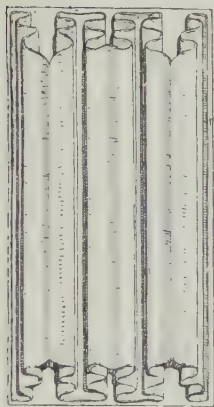


Fig. 40.—A Linen Fold Panel.

a still more stately treatment (Plate XLVII.). An interesting feature that is sometimes met with is a kind of internal porch (Plate LV.) contrived as a rule in order to surmount a difficulty in planning the access to two adjoining rooms without making one of them a thoroughfare room. In other cases ample space being required outside, a

moulded panels was introduced, not by carving, but an increased intricacy of framing, and sometimes by an inlay of coloured wood. This intricacy became more pronounced in Jacobean work, which on the whole is more complicated than Elizabethan. A fine example of early seventeenth-century panelling is to be seen at Calgarth Old Hall in Westmorland (Plate XLVI.), where the main panels are subdivided by an insertion of diamond shape, and the topmost tier is in every case arched. The view of the great hall at Speke Hall, reproduced from a beautiful water-colour by Joseph Nash, shows

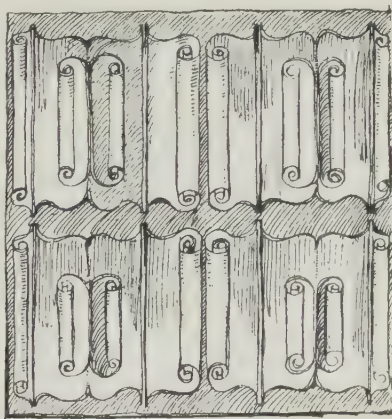
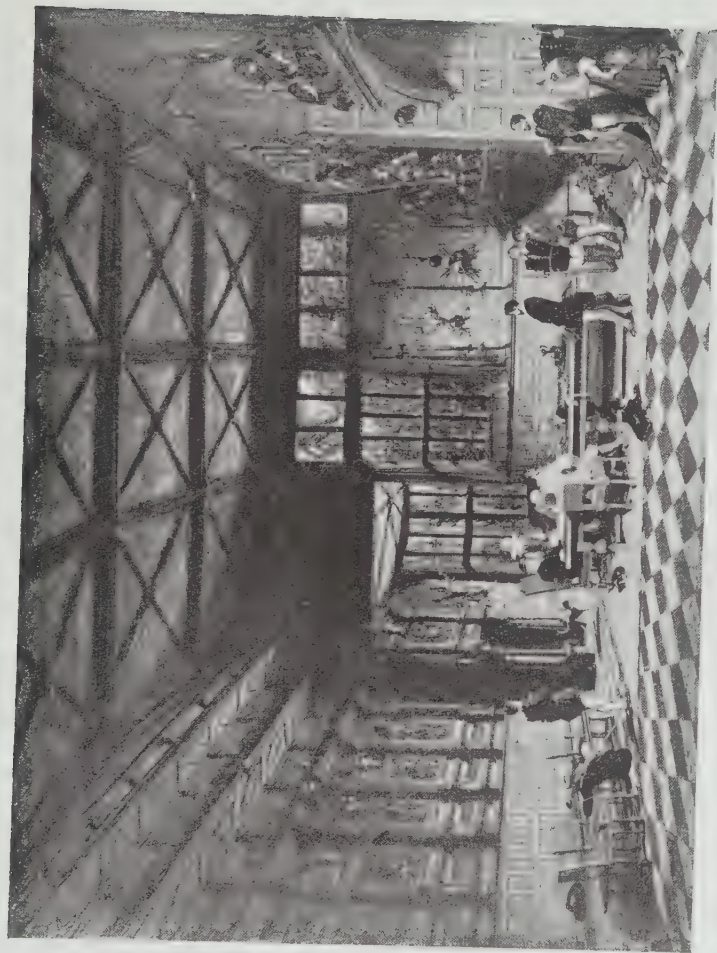


Fig. 41.—Small Linen Fold Panel at Herringstone, Dorset.

little was borrowed from inside. An invariable characteristic of panelling down to about 1630 is the comparatively small size of the panels, which seldom exceeded 2 ft. in their longest dimension. They offer in this respect a complete contrast to those which came into vogue about the middle of the seventeenth century. But, although the great amount of panelling which still survives in all parts of the country shows that it was universally adopted, yet the old-fashioned tapestry played an important part in the clothing of the walls, from the splendid pieces, brought from all parts of Europe, with which Cardinal Wolsey adorned his great palace of Hampton Court, down to the "smirched worm-eaten tapestry" of Borachio's illustration, or the arras of the inn where Falstaff soaked himself in such an intolerable deal of sack.

The plasterer's art blossomed out into wonderful results. Founding his designs at first on the wood-ribbed ceilings of his youth, he gradually elaborated them into the amazing richness which characterises the end of the sixteenth century. The variety of his patterns is wonderful, and, considering the number of ceilings which are left, it is surprising how seldom two instances of the same design are found. As a rule great judgment was shown in the choice of patterns: simple designs of slight projection being used in low rooms, and more elaborate ones of heavier section in lofty rooms. Frequently in the latter the principal points in the design were emphasised by pendants, which broke the monotony and added greatly to the richness of the effect (Plate XLIX.).

At Parham in Sussex (Plate XLVIII.) is an example of this treatment, which, indeed, would be almost meagre, were it not for the pendants. This room is the

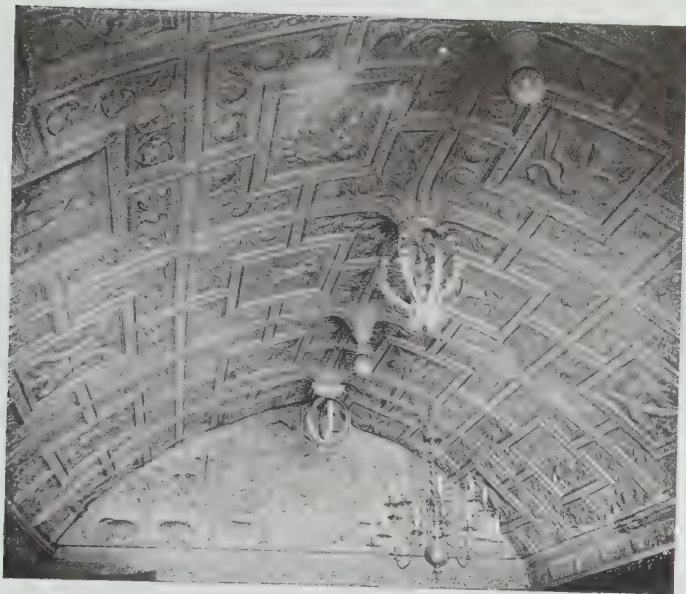


Speke Hall, Lancashire. Interior of the Great Hall (last years of sixteenth and early seventeenth century).

From the water-colour by Joseph Nash.



Parham, Sussex. The Great Hall (1593).



Herrington, Dorset. Coved Plaster Ceiling (*cir.* 1620).



Plaster Ceiling at Somerset Lodge, Canonbury (*cir.* 1600).



Detail of Panelling from Waltham Abbey, Essex (first quarter of sixteenth century). (Now in the Victoria and Albert Museum.)



The Long Gallery, "Albys," Essex (now removed)
(*cir.* 1620).

great hall, and, it will be observed, is covered with a flat ceiling instead of an open timber roof. The latter form of covering, which had been customary from the earliest times, was giving place, in the early part of the seventeenth century, to the ceiling, inasmuch as the height of houses was increasing, and an upper storey was formed over the hall. In some cases, where vacant space permitted, plaster ceilings, instead of being flat, were carried up and formed into a large cove as is the case at Herringstone in Dorset (Plate XLIX.), which is one of the most notable of its kind. The pattern is of the simplest, but gains much character from being on the curve; the main ribs are bent down at intervals, where they intersect, to form the root of pendants which vary in their forms. The tympanum on the end wall, resulting from the curves of the ceiling, is also ornamented with a suitable pattern, and the cornice, making the circuit of the room, binds the whole together with its strong horizontal lines. There is another fine coved ceiling at Canons Ashby in Northamptonshire, differing in treatment from this at Herringstone by reason of its being curved all four ways, the point of intersection being furnished with a large, open pendant. The work in these old ceilings is generally too irregular to suit the correct taste of the modern workman, yet the effect is softer and more pleasing than that of the mechanical accuracy of the present day.

The variety of ornament in the ceilings of this period is extraordinary; sometimes it was merely a geometrical pattern duly repeated; sometimes a flowing pattern so varied that not a single portion of it occurs twice, save that the two halves of the ceiling are repeated in reverse fashion. Then, again, there is a strong simple framework with all the interspaces

decorated either with floral ornament or subjects of natural history, or, still oftener, heraldic devices. As Gray says, in those days they employed the power of fairy hands

“ To raise the ceiling’s fretted height,
Each panel with achievements clothing.”

This, it is true, is a poetic licence, for the panels seldom exhibited more than the family cognizance or coat of arms. The achievement, that is the shield, crest, mantling, and supporters, was reserved for very special cases.

In spite of the elaboration of the detail, the general effect of these ceilings was quiet; and the same may be said of the wall panelling. To prevent monotony or tameness of appearance, a handsome treatment was often bestowed on special features such as doorways and chimney-pieces, more particularly the latter. The doorways were frequently emphasised by pilasters and cornice; in the great hall the screen was elaborately decorated with panels, pilasters, and cornice. Heraldry was again brought in to aid the effect, thus at once gratifying the foible of family pride, and imparting an air of dignity and splendour to the room. The chimney-piece was nearly always finely treated, whether it was of wood or of stone. Columns, pilasters, or grotesques supported a lofty shelf above the vast fireplace; over the shelf the design extended itself upwards with large panels, fantastic pilasters, and elaborate ornament till it was crowned with a cornice supporting, or seeming to support, the ceiling itself (Plate LII.). Heraldry, mythology, pedantry, sententiousness, all went to adorn the chimney-piece. The family arms, or incidents from a classic tale, or virtues personified, supplied the chief interest, while pithy inscriptions,

generally in Latin, added a touch of that learning which was supposed to be the possession of all the well-to-do.

Shakespeare draws a picture of an Elizabethan room when he makes Iachimo describe Imogen's chamber:—

“ It was hanged
With tapestry of silk and silver; the story
Proud Cleopatra when she met her Roman,
And Cydnus swell'd above the banks, or for
The press of boats or pride: a piece of work
So bravely done, so rich, that it did strive
In workmanship and value.

“ Her chimney
Is south the chamber; and the chimney-piece
Chaste Dian, bathing; never saw I figures
So likely to report themselves.

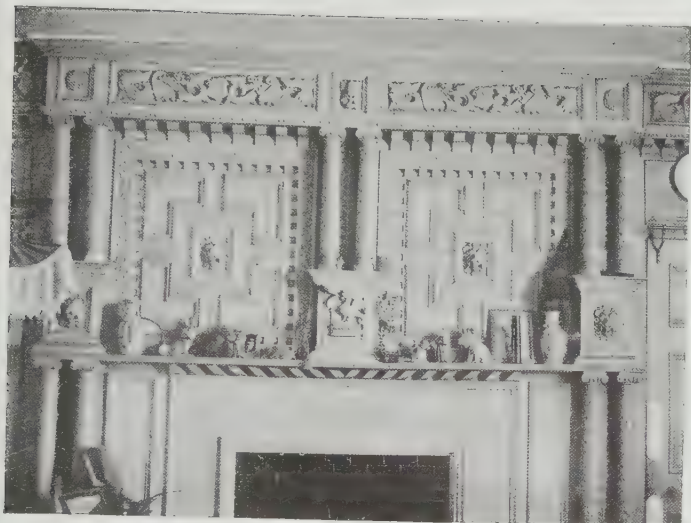
\ “ The roof o' the chamber
With golden cherubims is fretted; her andirons
(I had forgot them) were two winking Cupids
Of silver, each on one foot standing, nicely
Depending on their brands.”

The drawing is true, with its tapestry, its chimney-piece, and its ceiling, all taking their inspiration from Italian sources. The “golden cherubims” are but a poetical version of the winged amorini of Italy.

The chimney-pieces of that time are as numerous as the fretted ceilings, and as varied in design. Many of them are of stone, still more of wood, and a few are of coloured marbles. In a large number the portion above the fireplace contains two panels, filled more often than not with shields of arms. One of these would bear the family coat simply; the other the quarterings of the owner at the time, or his own arms impaling those of his wife; these arms are frequently useful in identifying

the builder of the house and in fixing its date. Sometimes the date itself was carved in a subsidiary panel, as is the case in the example from Deene Park (Plate LI.), which not only presents a fine display of heraldry, but bears the sententious inscription, "Amicus fidelis protexio fortis," and the date 1571. This chimney-piece is in stone; a smaller one from a house in King's Lynn is in wood, and is dated 1623 (Plate LI.). The work, both in the panelling and carving, is excellent.

Another of the special characteristics of houses of this period is the staircase. It has already been said, that no examples are found previous to Elizabeth's time of anything but extremely simple stairs, generally of the corkscrew type, but sometimes consisting of straight flights in the thickness of a wall. These forms were still in use in the latter part of the sixteenth century: Rothwell Market-house in Northamptonshire (1577) was to have had a circular stair; and Hardwick Hall in Derbyshire (1576) has nothing but plain flights of steps, nothing which can be considered an ornamental staircase. But these were the exceptions; the rule was to have a broad staircase, generally of wood, with short runs of steps leading from landing to landing: the newel posts were stout and tall, and carried up well above the handrail, their tops being either wrought into striking shapes, or crowned with heraldic animals (Plates LIII. and LIV.). When the staircase extended to many flights, the effect was very fine. The handrail was massive, and the space between it and the stout string was filled with thick turned balusters, or occasionally with wood pierced in patterns. In a few instances a gate is to be found across the stairs, placed there to prevent dogs from roaming over the whole house. There is a good



Wood Chimney-piece from a House at King's Lynn (1623).

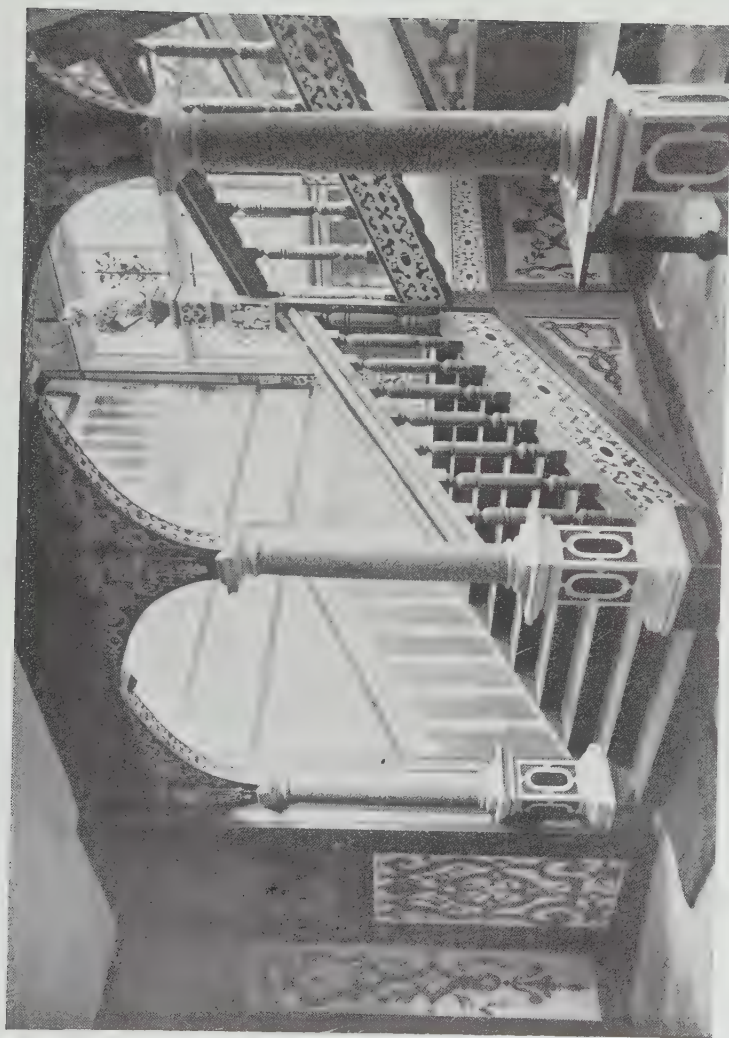


Stone Chimney-piece from Deene Park, Northamptonshire
(1571).



Chimney-piece at Combe Abbey, Warwickshire (early
seventeenth century). (Now demolished.)

From a drawing by C. J. Richardson.



The Staircase, Knole, Kent (*cir.* 1605).



Great Wigsell, Sussex (*cir.* 1625).



Staircases.

The Valley House, Langham, Essex
(early seventeenth century).

example at Hatfield House, and another at Cold Overton in Leicestershire. At Rawdon House, near Hoddesdon, there is a good staircase with heraldic newels and a pierced balustrade. It leads up to a landing on which is an elaborate doorway of one of the principal chambers. Innumerable other fine staircases might be mentioned, but these examples will suffice to indicate the style prevalent in the time of Elizabeth and James.

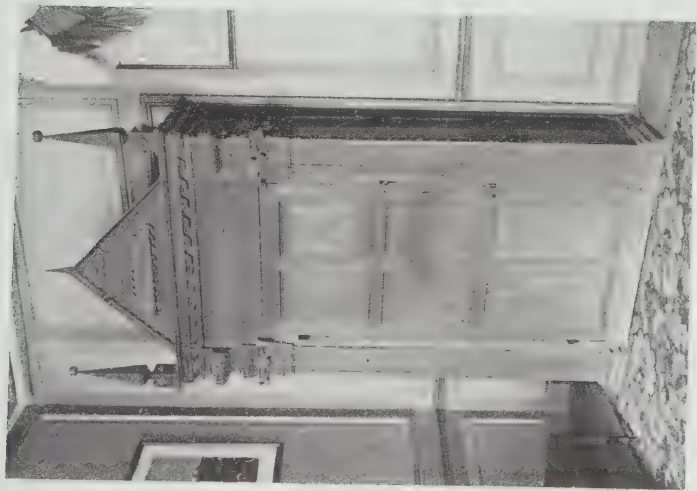
These staircases led up to important rooms; to the great chamber and the long gallery, as well as to the bedrooms. The great chamber was a room of state, and answered somewhat to the drawing-room of the present day. It was, of course, decorated in the usual way with panelled walls, fretted ceiling, and a large chimney-piece. So, too, was the long gallery, perhaps the most characteristic room of an Elizabethan house. The earliest instance of a long gallery seems to have been at Hampton Court, of a date about 1540. It continued in fashion, designers vying in their endeavours to give it extraordinary length, until the time of Charles I., when, under the changed ideas as to household arrangement which then prevailed, it disappeared. Its precise object is not quite clear. At Apethorpe it was intended as a music-room, as testified by the inscription on the chimney-piece:—

“ Rare and ever to be wisht maye sownde heere
Instruments w^{ch} fainte sprites and muses cheere,
Composing for the Body, Sowle, and Eare,
Which Sickness, Sadness, and Fowle Spirits feare.”

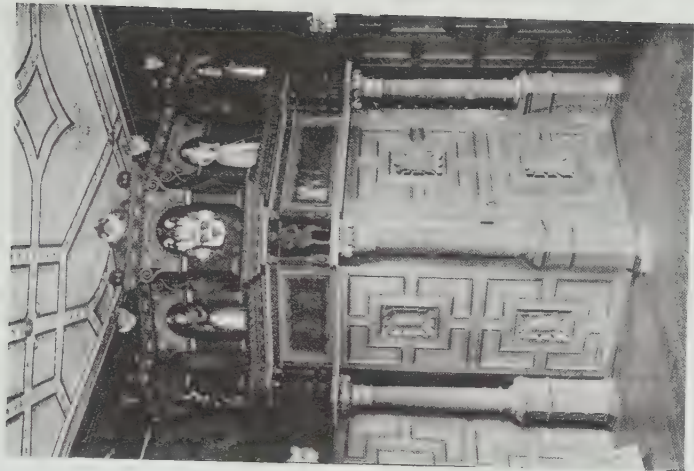
Sir Henry Wotton, in his “Elements of Architecture,” implies that it was a place for indoor exercise, for he says, in advising as to the aspect of the principal rooms of a house, that on the north side should be placed “all that are appointed for gentle motion,

as galleries." It can hardly have been meant for pictures, as the fashion of collecting them and *articles de vertu* had not yet arisen. Galleries were generally lighted all down one side and at one or both ends; indeed, continuous lighting was necessary, for their immense length would have rendered lighting from the ends only utterly futile. The illustration from "Albys," Essex (Plate L.), gives a good idea of one of these rooms.

Most of the bedrooms, at any rate those of any importance, were decorated in the same way as the living rooms; panelled walls, heraldic ceilings, and good chimney-pieces are still to be found in many bedrooms even of moderate size.



From Moor Farm, Petworth (early years of
seventeenth century).



Bradfield, Devonshire (*cir.* 1600).



The Stables, Blickling Hall, Norfolk (dated 1624).



The Vicarage, Burford, Oxfordshire (dated 1672).

CHAPTER X

SEVENTEENTH CENTURY—PERSONAL DESIGN— TRANSITIONAL TREATMENT

WITH the end of the second decade of the seventeenth century there opens a new chapter in English Architecture. Hitherto it had been largely impersonal ; now it began to be personal, and its finest manifestations were henceforth to be linked with great names, with Inigo Jones, Sir Christopher Wren, Sir John Vanbrugh, and others. The main cause of the change is to be found in the pursuit of the Italian ideal. Up to this time the erection of houses and churches had not been thought of as " architecture," but merely as " building." The processes employed, both in regard to design and to construction, were the outcome of tradition. We have already seen how tradition had been modified in the sixteenth century by the introduction of Italian features, and the imperfect study of Italian models, in obedience to the prevailing fashion of the day, which demanded that particular form of decoration. But it must have been obvious to all instructed eyes that the efforts of English designers, so far as they aimed at a faithful transcript of the foreign copy, had been very wide of the mark. This was only to have been expected from the nature of the circumstances. There was no single mind at work controlling the whole of the design in all its branches. It is true

that surveyors were employed to give a general superintendence. These men usually supplied a plan of the house, and not infrequently an elevation. This, at any rate, was the case during the reigns of Elizabeth and James, although there is little evidence that it had been the custom in earlier times. To the surveyors, of whom John Thorpe was the most remarkable, must accordingly be attributed the credit of the houses as a whole; of their arrangement, and of their general appearance. But the details of the treatment were left to artificers in the various trades, to the masons, the carpenters, the plasterers, and the plumbers. It is obvious that these men could not all be equally skilful, or equally conversant with the foreign fashion; and we may well be grateful that it was so, for from their diverse limitations sprang the quaint, piquant, and charming work of the period, endless in its variety yet throughout essentially English; in no other country is just the same development to be found.

But the tide of fashion was flowing strongly in the Italian direction. This can be gathered not only from the appearance of the work itself, and from subsequent developments, but from the drawings of Smithson, the surveyor (or architect), made about 1618, among which are designs for "Italian wyndowes," "Italian gates," an "Italian grate," and a "pergular." Thorpe, although he had studied foreign books on architecture, and had made careful drawings of the "orders," makes no reference to "Italian" features, nor do his details show anything like the same striving after "correct" design that is evident in Smithson's. A considerable number of young men travelled to Italy for the express purpose of studying the buildings of that country, some being sent thither by wealthy noblemen. A few of their names have been preserved,

either through their having, like John Shute, published the results of their labours, or through their having written, as Charles Williams did to Sir John Thynne at Longleat, to offer their services in doing work "after the Italian fashion." But among all those who went none made such good use of his opportunities or was so gifted by nature to take advantage of them as Inigo Jones. It is to him that we owe the establishment of the matured Renaissance manner in England, the handling of Italian features with real knowledge and skill, the introduction of the full "Classic" style as distinguished from the tentative "Renaissance." With him, too, started the personal architecture of the designer who controlled the decoration throughout, as opposed to the impersonal architecture of the independent craftsmen who preceded him. The change was a momentous one; whether it resulted in a more pleasing type of building will probably always remain a matter of individual taste.

One notable result of the change was the dividing of house design into two streams: one academic and stately, the other traditional and homely. The one dealt with great mansions and public buildings, and was guided by men of eminence, who studied architecture as a fine art. The other dealt with the smaller houses, with schools, almshouses, and other buildings of less importance, and was guided by men of no especial culture, who probably underwent no more training than could be obtained in a builder's yard. Hence in out-of-the-way places houses may be found dated in the early years of the eighteenth century closely resembling those built in the early years of the seventeenth. But gradually the early traditions died out; the new classic manner permeated the whole of the building world, and even the smallest houses, so far

as they had any pretensions to design at all, complied with the prevailing classic taste.

In the larger buildings there was a tendency to become more and more academic, to design more and more according to rule. Men of genius, like Inigo Jones and Wren, bent these rules to their own purposes; but their successors of the eighteenth century found it easier to let the rules have the mastery, with the result that much of their work is tame and insipid. At the same time they pursued architecture in the abstract, without due regard for its application to house design. The consequence was that most of their efforts, although striking as architectural compositions, are inconvenient as dwelling-houses. This point will be more fully dealt with in its chronological order, meantime we must return on our steps and take up the story where it was left at the close of the reign of James I.

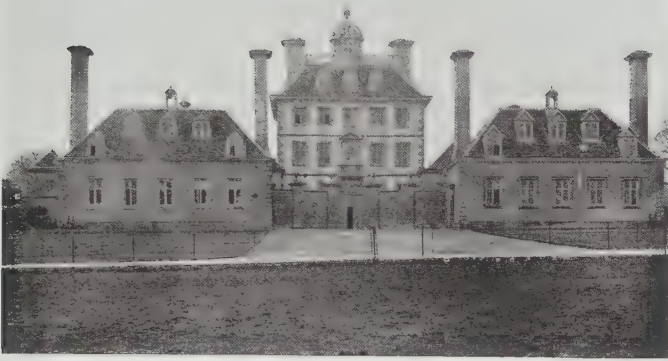
The two tendencies in design just mentioned may already be observed during the lifetime of James, for in 1622 was finished the Banqueting Hall at Whitehall, designed by Inigo Jones. It is the most classic building of that century, quite devoid of any trace of Elizabethan detail. At the same time, and indeed for another ten or twelve years, buildings were being erected which still retained all the old characteristics. The stables at Blickling Hall, dated 1624 (Plate LVI.), are a case in point, but a more striking example is Aston Hall, near Birmingham, which has the curved gables, the turrets, the chimneys, the mullioned windows, the ribbed ceilings, the busy staircase, which had been customary in fine houses for the last fifty years. Yet Aston Hall was not completed till 1635. The most significant sign of change at Aston is the disposition of the hall, which, as already stated, is no longer intended as a living room, and is entered in

the middle of its length instead of at one end through the customary screens. The change of habits which this alteration implies, coinciding as it did with the advent of more accurate knowledge of Italian ways, undoubtedly helped forward their establishment. It was no longer necessary to provide on the ground floor a great hall suitable for a living room, and dividing the family apartments from those where the servants worked and lived. The whole ground floor was devoted to the family, who were provided with a suite of salons surrounding the hall, which itself became a large vestibule leading to them. The servants were relegated to the basement; not indeed for the first time, for Smithson has several plans in which this arrangement was adopted, and so has Thorpe; but these were exceptions to the general rule. The long gallery and the great chamber went out of fashion. These rooms had been upstairs, the long gallery sometimes on the topmost floor, while not a few of the rooms on the ground floor had been "chambers" or "lodgings," that is in effect bedrooms. It now became more customary to devote the ground floor to the day-rooms, and the upper floor to bedrooms, especially in houses of medium size. In great mansions complete suites of living and sleeping rooms were still provided on the same floor. The plan of Raynham Park (Fig. 42) shows the change that had taken place in domestic habits. So too does the plan of Coleshill in Berkshire (Fig. 43), built in 1650 from designs by Roger Pratt; but in this case some of the ground-floor rooms are still intended to be used as bedrooms, and the dining-room is upstairs.

These two houses illustrate equally well the new methods adopted in treating the exterior, as also does Ashdown House (Plate LVII.) built in 1650 from designs by John Webb, the pupil, assistant, and successor of

Inigo Jones. Elizabethan and Jacobean houses were picturesque and busy in their appearance owing to the varied outline of their plan, and to their irregular and broken sky-line caused by the gables, turrets, and chimneys with which they were furnished. The many lights of the mullioned windows also added much to their lively effect, while bay windows were used with great skill to give rhythm and interest to the design.

The two most distinctive characteristics of the new style were the absence of gables and the substitution of an oblong window of classic design. In the absence of gables roofs had to be hipped, thus compelling a greater simplicity in their plan, and a much plainer sky-line. The mullioned window in any form was out of place in a classic design. Jones has an early drawing of 1616 in which he makes use of it, as well as of other Jacobean features. But the type employed in the Banqueting Hall is that which he favoured. Jones, like Webb after him, was a student of Serlio, and he has a sheet of sketches of windows taken from Serlio, with notes of his own appended. He and Webb do not seem to have been concerned with the filling of the window space; all they troubled about was the proportion and embellishment of the main opening. Yet the filling is of considerable interest. Mullioned windows were filled with lead lights, which only required glass of small size. Their successors, where the main opening was large, appear to have been filled with wooden frames having mullions and transomes of the same material, which reduced the actual openings to a size suitable for glazing in the old way. But the opening part of all these windows was a casement. Later on, particularly in sash windows, the lead which held the glass was replaced by thick wooden bars holding glass of larger size. The elements of design



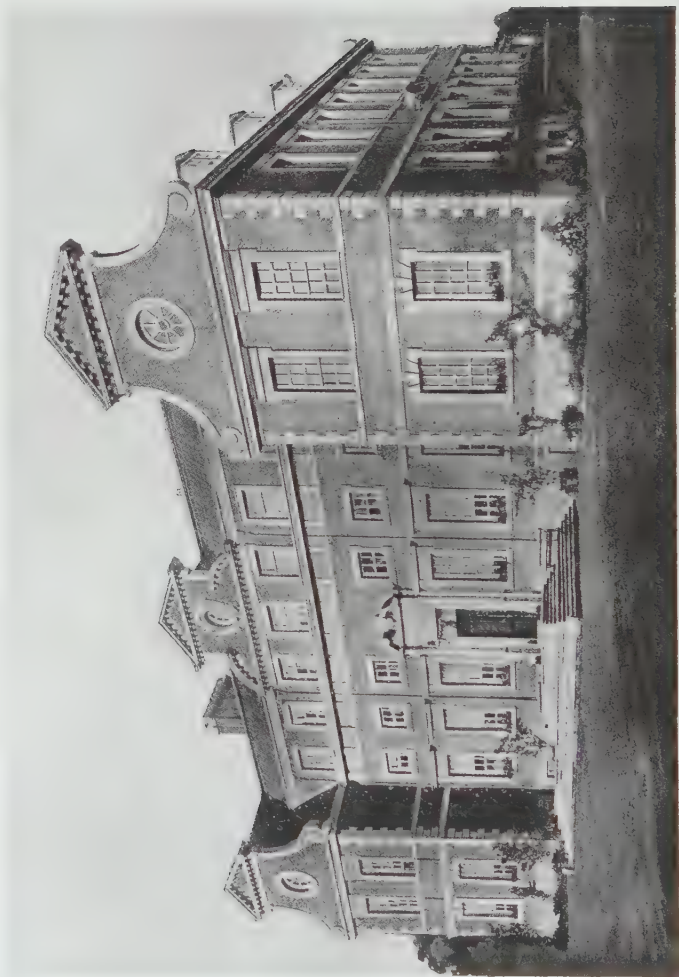
Ashdown House, Berkshire (1650).

John Webb, Architect.



Dyrham, Gloucestershire (1698).

William Talman, Architect.



Raynham Park, Norfolk, The West Front (*cir.* 1636).

being thus greatly restricted, they required much skilful handling, and a keen sense of proportion to render the result satisfactory. It was just in these points that Inigo Jones's natural gifts and careful training enabled him to succeed.

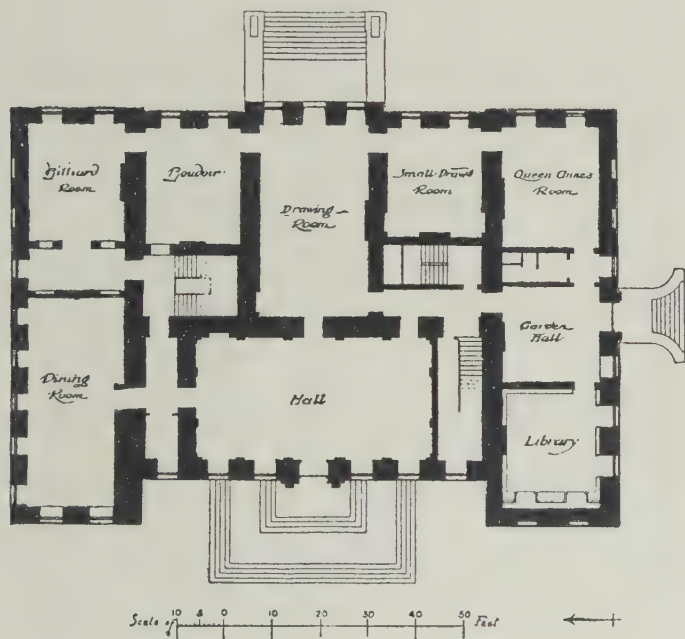


Fig. 42.—Plan of Raynham Park, Norfolk.

Raynham Park (Plate I.VIII.) is a link between the two styles; its projecting wings, finished with gables, are reminiscent of the past; its bold, carefully profiled cornice is a foretaste of the future. Coleshill (Plate LIX.) has left Elizabethan times far behind, and retains nothing of their peculiarities either in plan or appearance. There are no gables, the roof is hipped

at each corner and starts from a widely projecting cornice. The chimneys are gathered into large stacks, symmetrically placed; not into groups of single, slender shafts. The dormers have no stonework about them; they belong to the roof, not to the walls. The

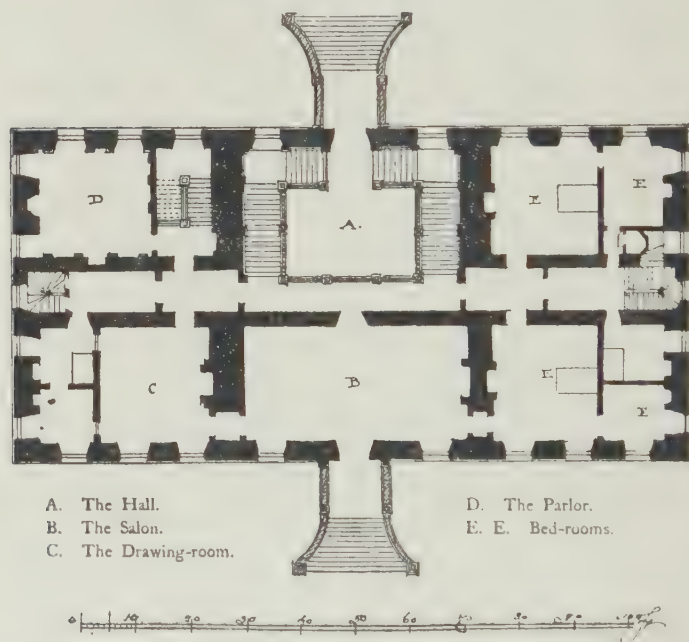


Fig. 43.—Plan of Coleshill, Berkshire (1650).

designer, having eschewed picturesque details, had to rely for his effect upon proportion and the careful spacing of his windows. Coleshill may be regarded as typical of the style adopted for large country houses down to the end of the seventeenth century. Up Park, Squerries, Melton Constable, and many others built towards the close of this century or in the first

years of the next, are of the same type, although somewhat varied in treatment.

There were many intermediate steps between Jacobean houses and houses like Coleshill. Swakeleys in Middlesex (Plate LX.) is a case in point; the cornices, breaking out into pediments and the gables crowned also with pediments indicate the impending change.

It would seem as though the small size of the lights of mullioned windows had begun to be irksome before the solution of the difficulty by the adoption of sash windows in the later years of the seventeenth century. Accordingly round-headed lights of double the usual width were sometimes introduced among the small oblong lights, after the fashion of those in Sparrow's House, Ipswich (Plate LXI.).

In the houses in Great Queen Street,* Lincoln's Inn Fields, recently demolished (Plate LX.), the gables of an earlier date give way to a well-developed classic cornice with a row of dormers above it, and bold pilasters, carefully proportioned. If again Sparrow's House at Ipswich were remodelled, as alleged, subsequently to the Restoration, it is a striking instance of the survival of the old-fashioned methods of treatment. But in the absence of any definite evidence it is probable that whatever was done in the time of Charles II., including the modelling of his arms in plaster, was merely a renovation.

The survival of old ways in remote places is well shown in the vicarage at Burford in Oxfordshire, a house dated 1672 (Plate LVI.). Here there is no attempt at pronounced classic. The roof is gabled;

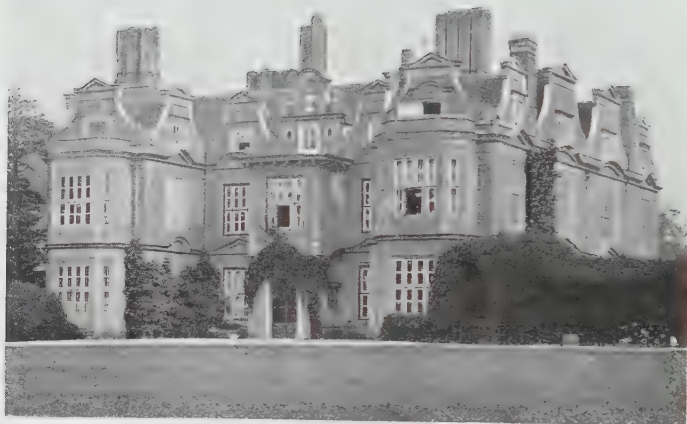
* Various statements have been made as to the designer of the houses in the south side of Great Queen Street, built about 1636.

it has no cornice of any account; the windows are mullioned, and the dormers retain some of the fantastic curls of the early years of the century. Nevertheless, in the plainness and precision of the whole treatment, in the flat shape of the mullions, and in the ovals of the dormers, the experienced eye can detect the march of Time. When it is remembered that this house was built when Wren was in the midst of his career, it will be realised how distinct were the two streams of design already alluded to—the stately, guided by great artists; the homely, guided by unknown artisans.



Coleshill House, Berkshire (1650-62).

Sir Roger Pratt, Architect.



Swakeleys, Middlesex (*cir.* 1630).



Houses in Great Queen Street, Lincoln's Inn Fields (1637).
(Now entirely demolished.)

The sash windows are eighteenth-century alterations.



Sparrow's House, Ipswich, showing Pargeting on First Floor.



Boughton House, Northamptonshire (*cir.* 1700).



Newcastle House (formerly Powys House), Lincoln's Inn Fields,
London (1686).

By Captain Wynn, or Winde.

CHAPTER XI

THE HOUSE OF THE LATER RENAISSANCE

THE Civil War diverted men's thoughts from house building, and inclined them rather in the opposite direction of destruction. The middle of the century was accordingly not prolific in examples of domestic architecture. Inigo Jones himself was hampered in his career by the part he was obliged to take in public affairs and by the disturbed state of the times. He was among those who surrendered at the fall of Basing House, and must have heard with regret of the order for "slighting" so interesting an old building. But many another ancient seat shared the same fate, to the great prejudice of the modern student of architecture.

With the Restoration, however, matters improved, and Charles II., in the intervals of more congenial pursuits, was regarded as a great patron of the arts, among which architecture now took a recognised place in English opinion. Many books had been published on the subject, especially in Italy. Some of these treatises had already been translated into English sixty or seventy years earlier, but they had not been studied with full effect. The efforts of Inigo Jones towards a purer taste were highly appreciated by men of culture like John Evelyn, and it became fashionable among the elect to study building from the somewhat new point

of view of architecture. The only means of becoming acquainted with the art was through books, all of which derived their ultimate inspiration from the ancient Roman, Vitruvius. Already, in the second quarter of the century, Sir Henry Wotton had written a sensible treatise on the "Elements of Architecture," and now the same subject was undertaken by Evelyn. The Italian authorities, who were his guides, as they had been Wotton's, had taken Vitruvius as their high priest, and the old buildings of Italy as their ensamples. Within the pale of their cult, therefore, came no Gothic at all. Evelyn, accordingly, has no words too damnable of Gothic buildings. Barbarous nations, he says, destroyed the glorious Roman empire together with its stately monuments, "introducing in their stead a certain fantastical and licentious manner of building, which we have since called modern (or Gothic rather): congestions of heavy, dark, melancholy, and monkish piles, without any just proportion, use, or beauty, compared with the truly ancient." Instead of the "beautiful orders," he says, they set up "slender and misquaine pillars, or rather bundles of staves, and other incongruous props, to support incumbent weights and ponderous arched roofs, without entablature." He begs any man of judgment to compare Henry VII.'s Chapel at Westminster, with its "sharp angles, jetties, narrow lights, lame statues, lace, and other cut-work and crinkle crinkle," with Inigo Jones's Banqueting Hall, or what was then being advanced by Sir Christopher Wren at St Paul's; and then to "pronounce which of the two manners strikes the understanding as well as the eye with the more majesty and solemn greatness." The whole of the ancient cathedrals of England and the Continent, mentioning the most famous by name, he dismisses as "mountains of stone,

vast and gigantic buildings indeed ; but not worthy the name of Architecture."

Here we have a vast change from fifty years earlier. Thorpe and Smithson came under the Italian influence, especially the latter ; but both of them thought Henry VII.'s Chapel worthy of study. Each of them has a plan of it among his drawings ; and Smithson has a plan of some of the vaulting as well, not to mention an outline of a Gothic window. The Italianising of English taste had indeed progressed when we find an architectural guide placing not only Henry VII.'s Chapel but all Gothic work outside the domain of architectural study. But outside it was, and there it remained until the Gothic revival.

Wren's influence on architecture was powerful while he lived, but not mainly in relation to domestic architecture. Among the houses attributed to him on insufficient grounds is Belton House, near Grantham, built in the year 1689. There is nothing particularly novel about it ; it follows the type of what may be called the Webb house, both as to plan and external treatment : it has the bold cornice, the hipped roof, and the balustraded flat out of which rises a cupola, which Webb had rendered familiar. It is a notable building and an admirable example of a dignified yet unpretentious country house, quite comfortable to live in.

Boughton House in Northamptonshire lies outside the usual run of classic houses of its period. It was built, or rather rebuilt, by Ralph, Duke of Montagu, who incorporated in his new house a considerable portion of his ancestral home, which had been first erected in the middle of the sixteenth century. Montagu had been ambassador at the court of Louis XIV., and on his return to England towards the end of the seventeenth century, he built his house, as one

chronicler affirms, after the model of Versailles. It was a very modest version, it is true; but there is a French feeling about it, in rather refreshing contrast to the innumerable Palladian mansions of later years (Plate LXII.). Pope's "long arcade" is there, but there is a welcome absence of overpowering columns and cornices, and the windows are all adequate for their purpose. Its restrained treatment, indeed, leads the casual visitor to pronounce it dull; but its very simplicity produces dignity, and its detail is refined. Within, it has ranges of noble rooms, which, like those at Hampton Court, have the drawback of leading one into the other without the help of a corridor. They are all panelled with large panels, and are full of fine furniture of the period and fine pictures. There are several excellent staircases of different and somewhat unusual design; and many of the ceilings exhibit the works of Verrio or his school (Plate LXXXIX.). The house was the centre of a vast and magnificent lay-out, in which great avenues, sunk gardens, canals, lakes, cascades, and statuary all played their part. The whole place, in spite of the decay of the gardens, retains much of its original interest, and gives a vivid idea of the home of a great noble of the time of William and Mary.

Another house with much work of the same period is Drayton, in the same county. This is an interesting edifice dating back to the beginning of the fourteenth century. Considerable alterations were made in the reign of Henry VI.; a long wing was added in Elizabeth's time; and the close of the seventeenth century left perhaps the most lasting mark of all. The hall was refronted and furnished with a fine doorway and enormous sash windows. At the ends of the front courtyard columned arcades were introduced. A chapel was contrived against the ancient windowless wall of

fortified times. Most of the old mullioned windows were replaced by sashes. Two venerable towers were crowned with cupolas on columns, which lift themselves up against the sky and proclaim the identity of the house at a glance. New staircases were contrived, one covered with a coved ceiling on which Lanscroun tried his skill. Many rooms were panelled with the large panels of the time. The long gallery in the attic of the Elizabethan wing was made into a library with rows of carefully designed shelves. A little room leading out of the library was fitted up as a boudoir for the Duchess of Norfolk; its ceiling was coved and gilt, and a mirror placed in the central panel; the walls were partly panelled and partly fitted with cases of curious Chinese objects; the floor was covered with a charming design in parquetry, where formal patterns were interspersed with dainty little birds, admirably drawn. The great hall was ceiled below the ancient open-timber roof. The whole place was renovated within and without, and newly furnished with fine chairs, settees, tables, and beds, which remain to this day in the house where they went when they were new. Nor was this all. The gardens were rearranged; stables were built; long walls of enclosure were raised, pierced with gateways into which splendid iron gates were hung. The front court was enclosed on one side with a long stretch of excellent iron railings. Quaint flights of steps led from one level to another. Innumerable lead urns, large and small, but all bearing delicately modelled designs, were placed at intervals along the balustrades, or mounted on great stone pedestals as worthy to form central objects in the various quarters of the garden. The whole place is another admirable example of how noblemen housed themselves in those days, and it has this advantage over Boughton,

that it preserves its gardens, and that it has a longer and more varied history to look back upon. Another house of this period, more conventional in its treatment, but planned on comparatively comfortable lines, is Dyrham in Gloucestershire (Plate LVII.), a charming residence, stately and yet not too vast.

Shortly after the work at Boughton, Drayton, and Dyrham was finished, Sir John Vanbrugh was laying his "heavy loads" on the earth in various parts of the country. Heavy they may be, but no one can deny them vigour and force. Vanbrugh, like his contemporaries, troubled himself little about the niceties of planning from the point of view of daily life, nor did he even provide rooms of a size and dignity proportionate to the vast palaces he designed. But no architect of the time succeeded better in pleasing the passer-by with his stately buildings. Blenheim, the gift of a grateful nation to her most distinguished hero, was rivalled by Castle Howard (Plate LXIII.), the private enterprise of a wealthy nobleman. Eastbury in Dorset was nearly as large, and from the outset must have been something of a white elephant to its owners. At the end of the eighteenth century its possessor is said to have offered an annuity of £200 to anyone who would live there and keep it in repair. Finding nobody willing to undertake the responsibility, he finally pulled down all but one wing. Seaton Delaval in Northumberland, though not so large, was still on an extravagant scale. The central block, a fine and massive piece of building, had nevertheless no great amount of accommodation, and it has never been rebuilt since it was burnt down in 1752. Both the outlying wings remain; the kitchen was in one, many yards distant from the dining-room; and some of the bedrooms in this block have to this day no direct

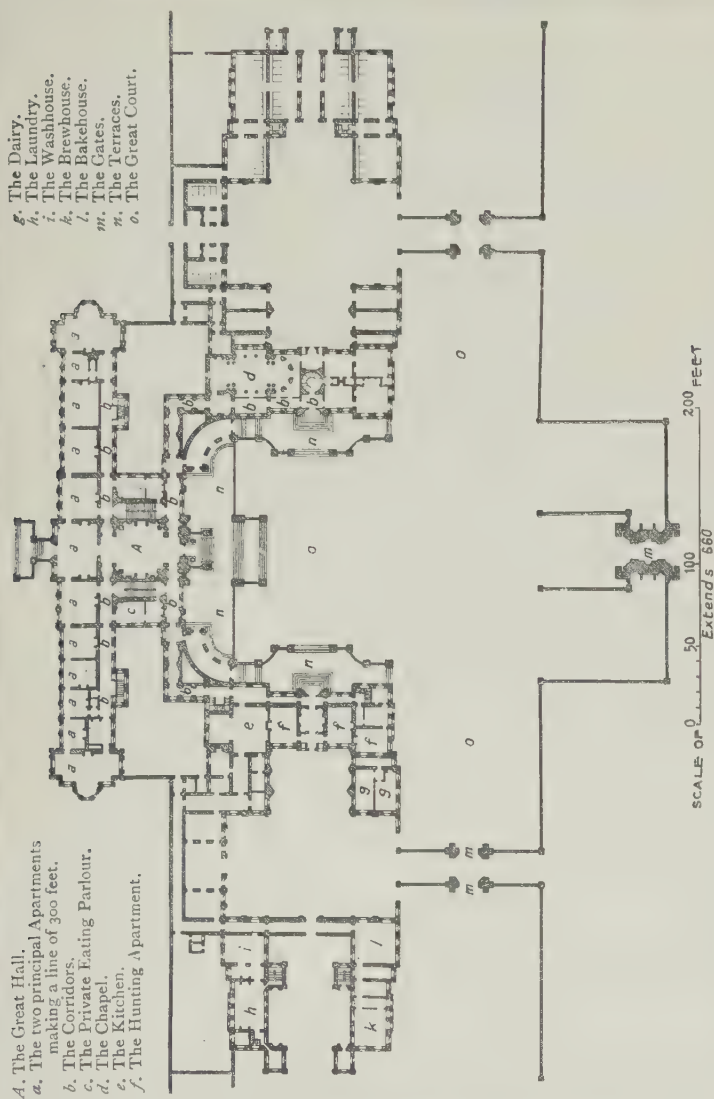


Fig. 44.—Castle Howard, Yorkshire. Plan of Principal Floor.

communication with the outer air. The other wing contained, as usual, the stables; but so vast are its spaces that the standings within it that are still used have had to be enclosed in order to keep them warm.

The plan of Castle Howard (Fig. 44) shows what splendour Vanbrugh and his clients aimed at. The house itself, with a long extending garden front, a lofty hall, and the prevalent curved colonnades flanking the chief entrance, is supported by two projecting wings, containing on one side the chapel, and on the other the kitchen and other rooms called the "hunting apartments." Outside each wing is a large court—the stable court on one side, the kitchen court on the other, the whole disposition producing a frontage of 660 ft. Blenheim by the same reckoning extended 850 ft. The bird's-eye view of Castle Howard Plate LXIII. shows the stately treatment of the exterior seen from the front. It is a palace rather than a private house. The general view also shows how the buildings that compose the wings are treated absolutely alike, although their purposes are widely different. This practice must have resulted in extravagance and inconvenience at one end or the other, probably at both. Doubtless this aspect of the question occurred to the designer, but it must be remembered that the early eighteenth century frankly built for show rather than for use. Pope points this moral in his letter to Lord Burlington—

"You show us Rome was glorious, not profuse,
And pompous buildings once were things of use."

Lord Burlington was not, of course, a professional architect, and the study of architecture became in the eighteenth century an elegant accomplishment, and fell to some extent into the hands of amateurs. Books

in plenty gave precise rules for its treatment. Anyone gifted with a modicum of taste could design a façade; and if he followed his rules his proportions would probably be not unpleasing. If he had some inventive faculty and were sufficiently bold, he could produce a group of buildings that should have a striking and even noble effect. This was indeed the weakness of the whole system. Designing became a striving after external effect without paying due regard to the purpose of the building. The large houses of the time of the first two Georges are magnificent to look at, but uncomfortable to live in. Everything is sacrificed to the state apartments. Most of these are noble rooms admirably adapted for stately functions; but the ordinary living rooms are mean in comparison, and are not contrived, whether as to aspect, position, or their relation one to the other, in order to make for cheerfulness or comfort. In towns, where space was restricted, a more simple treatment was adopted, and extravagance eschewed. This resulted in such plain but well-proportioned houses as Newcastle House, in Lincoln's Inn Fields (Plate LXII.), designed for Lord Powys by Captain Wynne in 1686.* It has, however, lost much of its character by the removal of the stone cornice which originally surmounted the windows of the second floor.

One of the favourite devices of the time for producing a splendid group was to place the principal rooms in a lofty central block, to flank it on either side with a block of subsidiary rooms at some distance, and to connect these outlying wings with the main building by colonnades. As a rule, one wing contained the kitchens and the other the stables. Two incon-

* The house was still unfinished in 1689.

veniences must have followed from this arrangement; the stables were too near the house, the kitchens too far off. Sir Henry Wotton had already uttered a warning against placing the kitchen at a great distance from the dining-room, "or else, besides other inconveniences, perhaps some of the dishes may straggle by the way." This wide-spreading disposition was first adopted at Stoke Bruerne in Northamptonshire, a house of which the central block has been burnt down; eighteenth-century architects followed it with frequency, and established a fashion which survived till late in the century.

In Isaac Ware's "Complete Body of Architecture," written for students of the art, and published in 1756, several chapters of the third book are devoted to explaining how a house of this kind should be designed. The author supposes a gentleman with a moderate family to be desirous of building a house in the country "without columns, or other expensive decorations"; handsome, though not pompous. Having selected a site in accordance with principles previously enunciated by Mr Ware, the gentleman asks a builder how much ground the house ought to cover to meet his requirements. The builder at once replies that a 65 ft. frontage will answer the purpose. Although the steps by which this rapid decision is arrived at are not indicated, it seems to be satisfactory as well as inevitable. Sixty-five feet being the correct length of the front, it follows that from 40 to 45 ft. must be the depth. The intention being to achieve something handsome (though not pompous), the kitchen is not to be put under the parlour, nor the stable in the corner of the yard: "a bricklayer could do that." These offices are to be placed in detached wings, "so that from a plain design, such as the vulgar builder would

have proposed, here shall arise, with little more expense, a centre, its wings, and their communication." The position of the detached wings is next to be settled. In order to be proportionate with a centre of 65 ft. frontage, it would appear that the wings should start 28 ft. away to the right and left; as to their distance frontwards from the centre, the author is not so certain, but he advises 13 ft. Then comes the actual size of the wings, which must correspond exactly with one another, although one is to contain the kitchen and the other the stables. The best measure in proportion to the 65 ft. is 35: accordingly that is to be the length of the front of each wing. As to their depth, "for a house of this bigness and design, 48 ft. will be a good measure." The size of the three blocks being thus settled on these somewhat arbitrary lines, the architect is to proceed to the construction and distribution of the rooms, bearing in mind that it is "always best to accommodate the inner distribution of a house to the outer aspect when that can conveniently be done." But as the author admits that tastes may vary and occasions alter the choice, he proceeds in different chapters to set forth different ways in which his spaces may be divided up into rooms. Into these details we need not enter, but it is evident that the gentleman with the moderate family would have to keep his personal predilections as to aspect, prospect, the relation of rooms one to the other, and other matters incidental to comfort, strictly in subjection, in order not to conflict with the proportions and outlines laid down by his architect.

The study of architecture as an art governed by rules and founded on proportion has carried us a long way from mediæval methods, which led to rooms being placed where they were wanted without regard to

regularity of appearance; and almost as far from the ways of the Elizabethan designer, who contrived to get the requisite accommodation in its traditional relationship within his symmetrical outline. The former subordinated appearance to convenience; the latter

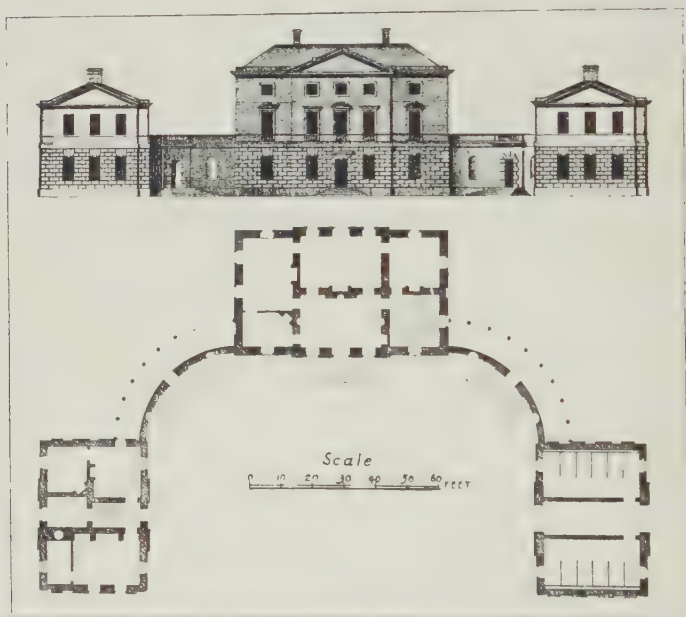


Fig. 45.—Plan and Elevation of a House.

From Isaac Ware's "Complete Body of Architecture" (1756).

regarded them as of equal importance; the eighteenth-century preceptor made convenience bow to his duly proportioned outline.

Ware gives a plan and elevation of his design (Fig. 45), but with the wings rather more distant from the house than he at first suggested. The left-hand block contains the kitchens, the right-hand the stables.

Of the six ground-floor windows in the outlying blocks, the exigencies of internal arrangement require that four should be shams, although they are in the forefront of his architectural composition; and it is probable that some of the upper windows followed suit. The route from the kitchen to the dining-room lies across a lobby, a room, and 50 ft. of open arcade before it arrives at the outer wall of the central house wherein the dining-room is situated. When these and other inconveniences are borne in mind, it is manifest that such principles of design could have no lasting vitality.

Ware, writing in the middle of the eighteenth century, was only following in the footsteps of his eminent guides of thirty years earlier. Whether we look at the "Designs of Inigo Jones" through the eyes of Kent in 1727, or those of Gibbs through his own eyes in 1728, we find formal arrangements aiming at, and often achieving stateliness, but at much sacrifice of household comfort. Kent's "Designs of Inigo Jones," most of which are in fact the work of Webb, consist of a series of plates giving plans and elevations; an explanatory "Table" precedes them. The elucidatory matter is confined to a few lines, such as those to Plate 15 of Vol. II. (Fig. 46). "The Plan of the first Story with the Elevation of the principal Front of a House, with an Arcade, standing on a Terras, about which is a Ballustrade. The Rooms of the Plan are 18 Feet high; those above 'em are 16 Feet high, except the Middle Room which comes over the Arcade to the Front, and includes the *Attic* Story. The Windows of the *Attic* Story are in the Frieze of the Entablature that encompasses the Building." There are three points to be remarked here. First, the importance attached to the heights of the rooms. Secondly, that the "middle room" includes the attic storey; it became

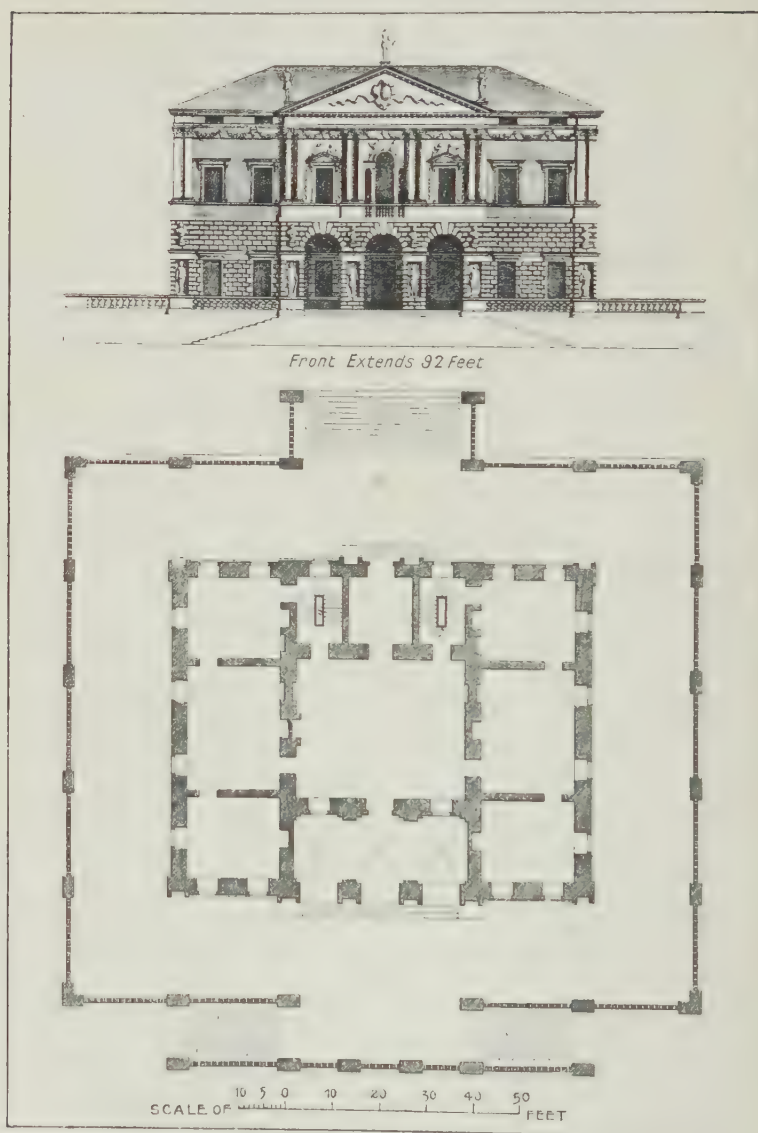


Fig. 46.—Plan and Elevation of a House.

From Kent's " Designs of Inigo Jones."

fashionable (at any rate in published plans) to have one large and lofty room, sometimes as much as 40 ft. high. Thirdly, that the windows of the attic storey are in the frieze of the entablature: this would allow a width of 3 or 4 ft., by a height which could only be measured in inches, for the windows of rooms of considerable area—a complete sacrifice of internal comfort for the sake of external effect. But no doubt, as such rooms were only “lodgings for servants,” they were considered good enough. Kent explains on another plate that the lodging rooms for servants “receive their light from the hall, whose top rises in a pavilion above the roof.”

The illustration (Fig. 46) is offered as a specimen of what the early eighteenth century regarded as a suitable and elegant piece of domestic architecture. The attic storey, here starved of light, was a considerable trouble to designers. Its space was necessary in order to get sufficient accommodation, partly owing to the fact of the great room occupying two floors; and much ingenuity was brought to bear upon the problem of lighting it without overloading the elevation with windows. One method was this of squeezing them into the frieze. Another was to light it from the roof where hidden from observation. Another was to borrow light from the upper part of the central lofty room. This device is adopted in connection with the passages of Gibbs's design in Fig. 47, which also gives a good idea of the manner in which the central hall was treated.

Such lofty rooms as this hall, lighted from windows at their summit, and warmed (if they ever got warm) by a single fire, must have been much more magnificent than comfortable. In large houses vast rooms had their uses; they could be opened on state occasions

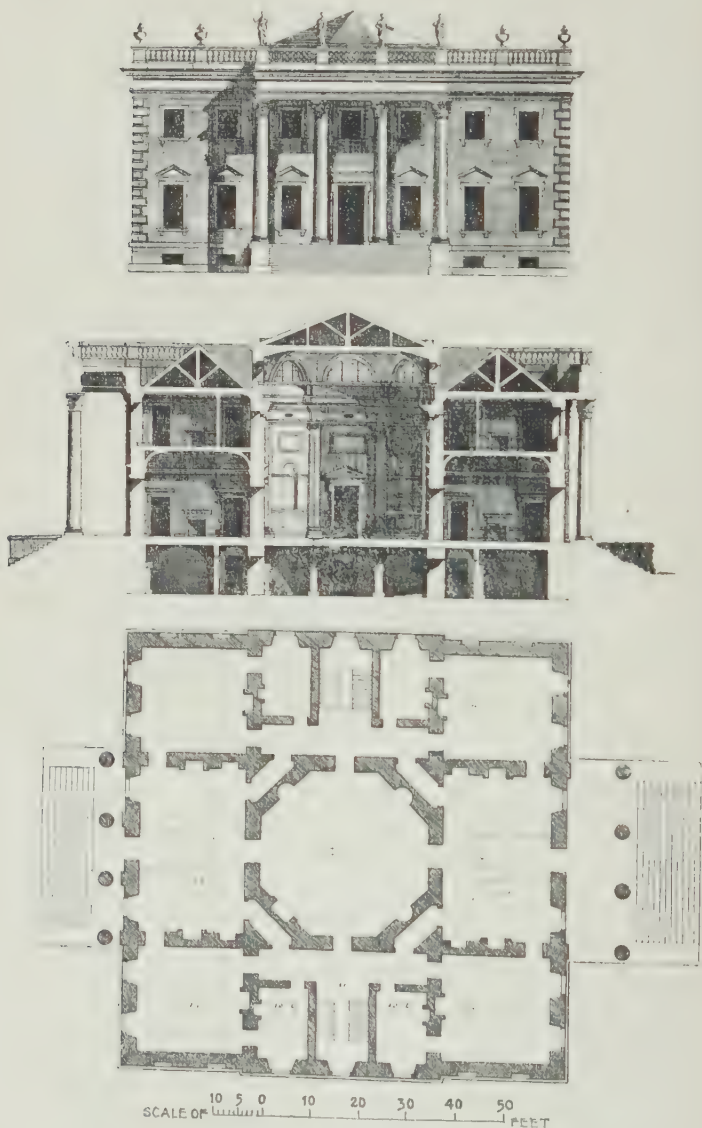


Fig. 47.—Plan, Elevation, and Section of a House.

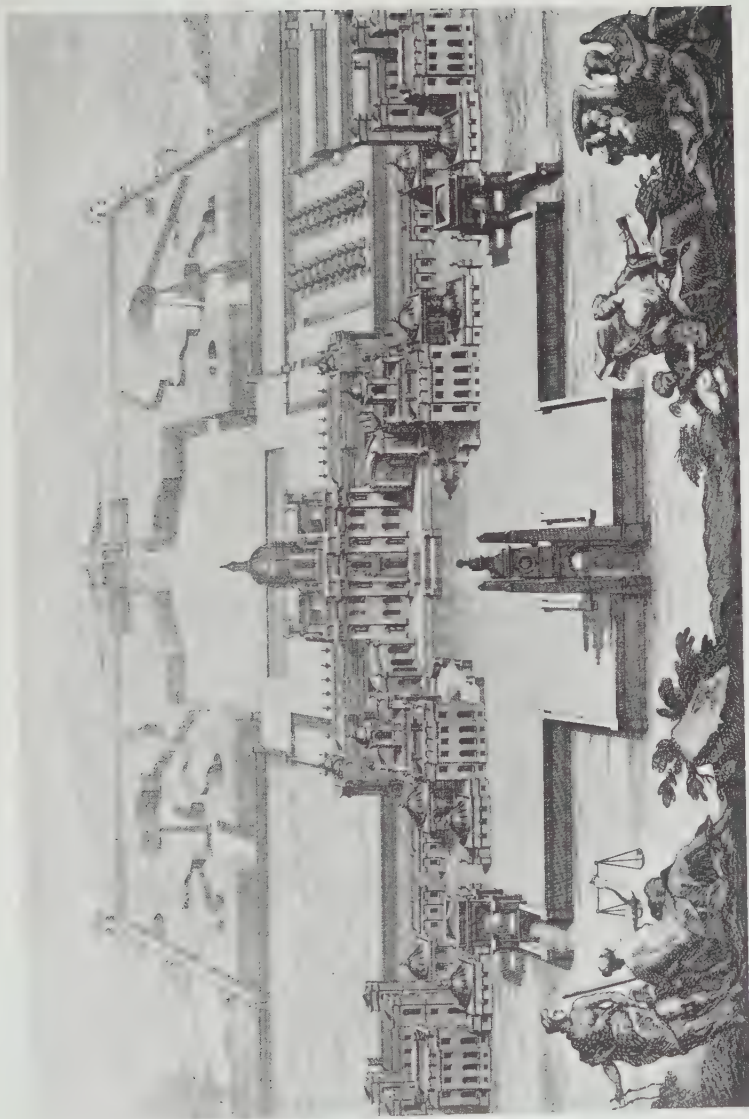
From Gibbs's "Book of Architecture" (1728).

and left for more homely apartments in the intervals; but both in Kent's book and in Gibbs's they occur in houses of moderate size, and could hardly have been left out of account in daily life. They go to show what importance was attached to state and dignity by every "person of quality."

Campbell's designs were actuated by similar motives. In his "Vitruvius Britannicus," published in 1717, he describes a small essay of his invention for the ingenious gentleman, Tobias Jenkyns, Esq. On the "first storey, extending 120 foot," he says, "here is the double and single cube, the hall being 27 by 54; here is 18 by 27, which is the *sesqui altera*, and 21 by 27, the *sesqui tertia*, and you pass gradually from the larger to the lesser." The front was to have "a rustic basement and two orders of pilasters in the theatrical, which admits of more gaiety than the temple or palatial style."

Such were the principles underlying the house design of professed masters in architecture in the first half of the eighteenth century, and it was by publishing their designs that they commended themselves to the public. They had travelled far from the splendid common sense of Wren. Not that Wren had left much of a legacy in house design. He was an architect of the first rank, but his work had been chiefly concerned with St Paul's Cathedral in London, with the city churches, with palaces and public buildings. There are but few houses among his preserved drawings, and what there are throw little illumination on the subject; he never pursued it so as to make it his own. A few houses here and there are attributed to him, but it has always been the fashion to attribute unknown work of exceptional merit to some master of the period on little or no sound authority. But

although he left no direct legacy, a man of such wealth in architectural power could hardly die and leave nothing behind him; and doubtless to his influence may be traced much of the spirit which characterises the vernacular work of the eighteenth century.



Castle Howard, Yorkshire (1714).



Wanstead House, Essex (built shortly before 1720).

Colin Campbell, Architect.

CHAPTER XII

THE PALLADIAN STYLE—EIGHTEENTH-CENTURY EXTERIORS

ARCHITECTURAL design having become an elegant occupation founded on so impracticable a basis, it is not surprising to find it pursued by amateurs. Lord Burlington was the most eminent of these, and he tried his hand, according to contemporary accounts, at a number of houses as well as at some semi-public buildings, such as the Assembly Room at York: Kent includes several in his book on Inigo Jones. The well-known house in Burlington Street for General Wade was another of his creations, of which Walpole recounts that being ill-contrived and inconvenient, yet having a beautiful front, Lord Chesterfield said that as the General could not live in it to his ease, he had better take a house over against it and look at it. Horace Walpole in his "Anecdotes of Painting" makes an observation which throws much light on the motives that underlay the architectural design of the time. At Chiswick House "the larger court," he says, "dignified by picturesque cedars, and the classic scenery of the small court that unites the old and the new house, are more worth seeing than many fragments of ancient grandeur, which our travellers visit under all the dangers attendant on long voyages." It would seem that to have a bit of architectural group-

ing that really reminded you of Italy more than compensated for damp, draughty, and inconvenient rooms.

Henry, Earl of Pembroke, according to Walpole, was another of the "men of the first rank who contributed to embellish their country by buildings of their own design in the purest style of antique composition." Mr Chute, at his seat of the Vyne in Hampshire, designed and erected a theatric staircase. Dean Aldrich and Dr Clarke at Oxford, and Sir James Burroughs at Cambridge, were also amateurs, but they appear to have had more claim as designers than some of those whom Walpole extols. The amateur architect of the eighteenth century had, indeed, a long and even illustrious ancestry. Already in Charles II.'s reign Sir John Denham, a poet, had been surveyor of the works to the King. Wren, who succeeded him, was himself an amateur, in the sense that he received no early training in architecture, and that his reputation as a scientist was fully established before he turned his attention to art. But Wren was a man of exceptional genius and capacity, and soon mastered the technicalities of his new calling. Sir John Vanbrugh was a poet and playwright before he was an architect, yet to him we owe houses of the first importance, such as Blenheim and Castle Howard. Besides these amateurs there were men who had received a definite training as architects: John Webb; Nicholas Hawksmoor, the assistant of Wren; James Gibbs; Colin Campbell; Thomas Ripley, of whom Walpole says that "in the mechanic part, and in the disposition of apartments and conveniences," he was superior to Lord Burlington himself; and William Kent, the protégé and friend of the same munificent and gifted nobleman. But even among these professional architects the amateur spirit prevailed, and their clients had to adapt themselves

to the houses provided for them, instead of the houses being adapted to the wants of the clients.

Other designers might be named of this period and of the preceding half-century, as well as of later times, but the present object is to trace in a brief way the gradual changes which took place in houses themselves, without burdening the reader with many particulars concerning their architects. The immediate source of inspiration for all designers of this period was the Italian, Andrea Palladio; and no designation has been more aptly bestowed on a phase of architecture than Palladian upon that of the eighteenth century. Every type of plan that was employed, every type of elevation, almost every kind of feature that was adopted, has its prototype among Palladio's designs. In one instance, Mereworth "Castle" in Kent, Campbell, who designed it, states that he copied it from a villa by Palladio built near Vicenza for Signor Paolo Almerigo. It is true that he introduced a few variations, but substantially it is the same design; a design which had already been adapted, with other variations, in the Earl of Burlington's villa at Chiswick. This is the most notable instance of direct copyism; but a comparison of any of the published plans of that period with those given by Giacomo Leoni in his "Architecture of A. Palladio," will show that they were all founded on Italian models, and derived little (except the names of some of the rooms) from English tradition.

This planting of Italian villas on English soil, where they were subjected to a climate wholly different from that of the land of their origin; this handling of the plan and elevation with a view to architectural effect, instead of with a view to the comfort of daily life, was of a piece with the artificiality of the age in other

directions. Among the letters of Sir Thomas Fitzosborne is one written in 1739 to a friend whom he designates Philotes. In it he describes how he had lately visited another friend (Euphronius), who was shortly going to the wars in Flanders. As the warrior was not one of those who preserve the chance of fighting another day by running away, there was some probability of his never returning. Accordingly he had caused his portrait to be taken after a manner designed by his father-in-law. He was portrayed as Hector, his wife as Andromache, his sister-in-law and little boy as the nurse holding Astyanax. So much was the writer pleased with this "uncommon family-piece," that he could wish it were the fashion to have all such pictures executed in some such manner. Architects, it is clear, were not the only designers who drew their inspiration from classic sources.

But however mistaken their ideals were, the architects of George I.'s time went a long way towards achieving them. Stateliness within and without, noble proportions, careful and refined detail—all these they produced in plenty. Possibly their noble clients, the "persons of quality," the "persons of distinction," were satisfied with the results, and were content to forego the comforts of home for the opportunity of living the stately life. Yet from contemporary observers we get occasionally a word of protest. After hearing a description of Blenheim, Pope says,

" 'Tis very fine,
But where d'ye sleep, or where d'ye dine?
I see from all you have been telling
That 'tis a house, but not a dwelling."

He tells Lord Burlington, too, that his noble rule would fill half the land with imitating fools, who, among other things,

“ Shall call the wind thro’ long arcades to roar,
Proud to catch cold at a Venetian door;
Conscious they act a true Palladian part,
And if they starve, they starve by rules of art.”

The rules of art were supreme. They had achieved their supremacy by the time that George I. came to the throne. Inigo Jones was too original a thinker, too close to the old traditions, to be entirely fettered by these rules. Wren was too powerful a genius, too much occupied in solving constructional problems, to become their slave. He was too busy surmounting real architectural difficulties to occupy his time in half-hearted attempts to translate Italian villas into terms of English mansions; and some at least of his contemporaries refrained from the favourite pursuit of his successors. In the second half of the eighteenth century architects gave themselves a little more freedom of treatment, while still conforming to the very careful proportions of the classic styles. The brothers Adam, for instance, while indulging in no great flights of fancy, bestowed great care on the proportions and the detail of their work. The house, No. 20 St James's Square (Plate LXX.), is a good example of the refined manner of Robert Adam, although, compared with the productions of the early part of the century, it may be considered a little insipid.

The settled proportions of which architects had become enamoured, the double cube, Campbell's *sesqui altera* and *sesqui tertia*, resulted in fine apartments, of which Inigo Jones's double cube room at Wilton in Wiltshire is the most notable. There is another room of similar proportions, but rather smaller, in the same county, in the Bishop's palace at Salisbury. This is the drawing-room, built over some of Bishop Poore's twelfth-century vaulting. It is 50 by 25 ft.,

a fine apartment, well adapted for the semi-private functions which diversify the daily life of a great Church dignitary, but perhaps a little too large for ordinary family use. On the opposite side of the close is a house which aptly illustrates the type of plan familiar in the architectural folios of the time. It is a large square house of almost stately appearance. A flight of steps leads up to the spacious entrance hall, which is two storeys high, and contains an excellent staircase. Straight across the hall is the dining-room, of reasonable size. To the left lies a room which extends the whole depth of the house from front to back, a distance of between 30 and 40 ft., while its width is not quite half as much. There can be little doubt that the room is too long for its width, and that there would have been more comfort had the architect been less ambitious. For the purposes of daily life the occupants prefer a smaller room on the other side of the hall. The bedrooms are few in number, and the actual accommodation of the house is by no means so large as its appearance suggests, much space being sacrificed for the hall.

Another example of the fine houses of the eighteenth century is Campbell's Wanstead in Essex (Plate LXIV.), built shortly before 1720. In his "*Vitruvius Britannicus*" he gives three designs for this house, two in the first volume and one in the third. The second design, somewhat modified in detail, was carried out; these modifications are shown on the third design, which also includes a tower at each end of the façade; it was, however, quite as well that these towers were not built, for they would have been no improvement. The view here given was taken from the house itself, which was pulled down in 1822. It is a dignified composition, one of the least extravagant of its period,

but the plan, although more compact than many, is ill-adapted for the ordinary routine of household life.

If we leave the architecture of the masters and of their books, and turn to the ordinary houses of the time, we find something much more home-like and convenient. These smaller houses reflect, though dimly, the stately handling of their more pompous contemporaries. They are generally a complete and symmetrical whole, and if in the course of time their owners wish to enlarge them, it becomes a problem of some difficulty how to do so without spoiling their appearance. The entrance door is in the middle of one front, and is flanked on either hand by three or four sash windows, spaced so as to fall into groups. The group over the door is often surmounted by a pediment, or has some special treatment, as at Rothwell manor house (Fig. 52, p. 184). The angles of the building generally have quoins, the roof is hipped every way, and at the eaves there is a projecting cornice of varying degrees of richness. The chimneys are gathered together in large solid stacks; the roof surface is broken by dormers. The whole effect is simple and quiet. The large spaces of plain walling, the large area of the window openings, the large chimney-stacks are all in complete contrast to the lively windows, steep gables, and detached chimney-shafts of Elizabethan and Jacobean houses. There are innumerable examples of this kind throughout the country. Every old-fashioned town has two or three, occupied by leading inhabitants, the doctor, the solicitor, the maiden ladies. Not a few manor houses are of the same type, with rooms of reasonable size and height, and the eating-room within easy reach of the kitchen. A good specimen of a small house is Fenton House, Hampstead, of which the plan

is given in Fig. 48, and the side elevation in Fig. 49. The plan is compact and well arranged, there is no attempt at grandeur, and the rooms are accordingly disposed with a view primarily to comfort; yet both within and without the effect is handsome; there is nothing pretentious on the one hand, nor mean and makeshift on the other. The elevation follows the

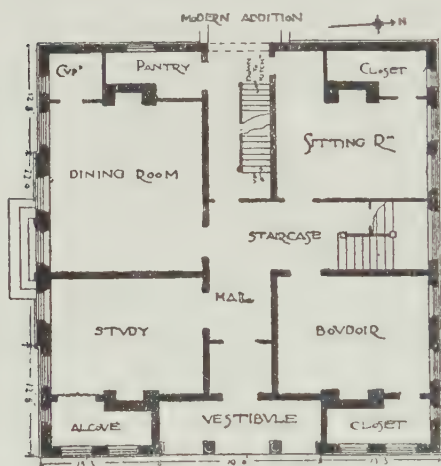


Fig. 48.—Fenton House, Hampstead.

Ground Plan.

usual simple lines mentioned above.

It is seldom that these houses are dated, and they have not been considered of sufficient importance for anyone to record the year of their building; it is therefore not possible to place the examples here illustrated in strict chronological order. The house at Burwash (Plate

LXV.) bears the date 1699 in a plaster panel on the soffit of the hood over the front door. Two features which agree with the date, and place it earlier than the other examples, are the wood-mullioned windows and panelled chimneys. Wolterton Hall, Norfolk (Plate LXVI.), by Thomas Archer, is an example of the solid and unpretentious yet effective type of country house design of the earlier part of the century. The principal floor to the garden front is carried on arches forming an arcade, and a handsome



" Rampyndene," Burwash, Sussex (1699).



Brand Hall, near Market Drayton, Shropshire
(mid-eighteenth century).



Wolterton Hall, Norfolk (*cir.* 1724).

Thomas Archer, Architect.

flight of steps on either side gives access to the garden. The façade is unrelieved by any superfluous ornament excepting the coat of arms beneath the pediment, which adds a decorative interest to an otherwise somewhat austere design. Brand Hall, near Market Drayton (Plate LXV.), and the house at Coventry (Plate LXVII.), are both of the mid-eighteenth century



Fig. 49.—Fenton House, Hampstead.

Side Elevation.

and are both marked by the decorative use of pilasters running the whole height of the façade. The architraves to the central windows in the Coventry example give an idea of the motives available for the sake of variety in the unassuming style of this period. The later examples at St Albans (Plate LXVII.), Faversham and Colchester (Plate LXVIII.), and Saffron Walden (Plate LXX.), show the growing formality in design. The absence of a wide overhanging

cornice seems to deprive them of character, yet, on the other hand, they are too simple to excite any active dislike such as the more laboured houses of later times might arouse. Silwood Park, Berkshire, is

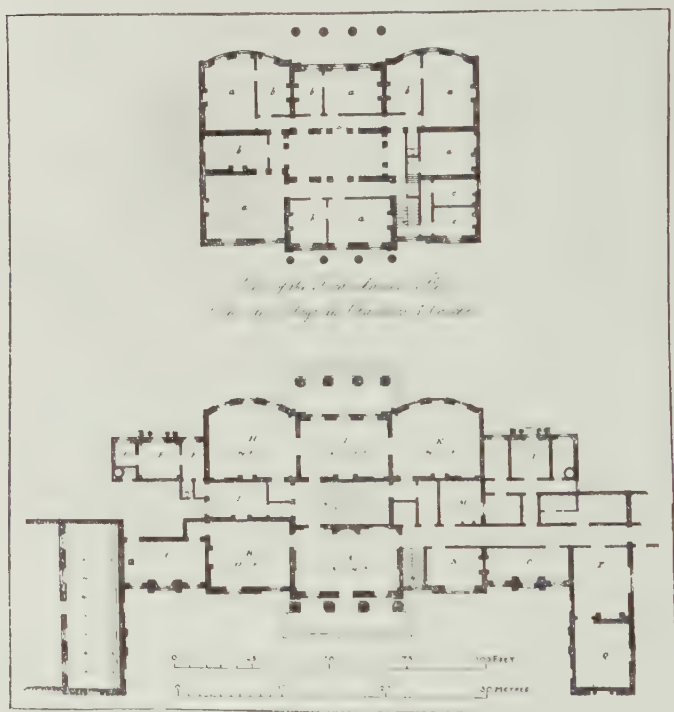


Fig. 50.—Ground and First Floor Plans, Silwood Park, Berkshire.

a good example of the larger country house of the close of the eighteenth century. Its monumental portico and curved bays produced a type which continued well into the early years of the nineteenth century (Plate LXIX. and Fig. 50). Pitzhanger Manor,



House at Coventry (mid-eighteenth century).



Holywell Hall, St Albans (*cir.* 1770).



House at Faversham, Kent (*cir.* 1790).



House at Colchester (*cir.* 1780).



Silwood Park, Berkshire (*cir.* 1787).

R. Mitchell, Architect.



House in St James's Square, London (1772).
Robert Adam, Architect.



House at Saffron Walden, Essex (mid-eighteenth century).

Ealing (Plate LXXI.), is the work of Sir John Soane. That able and original architect belongs more properly to the early nineteenth century, and a study of his work is therefore outside the scope of this book. It may be said, however, that working in the full tide of the Greek Revival he succeeded in animating that cold if scholarly style with individual and distinctive character.

EXTERNAL FEATURES

In Jacobean times external doorways were tolerably simple in themselves, and they were generally set back inside a porch, which was entered through a semi-circular archway flanked by pilasters or columns carrying a frieze and cornice. A typical example may be seen at Felbrigge Hall (Plate XLI.). This method was carried on during the first quarter of the seventeenth century. A later treatment occurs at Cark Hall, Lancashire, where almost detached columns support a bold semicircular pediment which encloses a heavy wreath surrounding a coat of arms (Plate LXXII.), and at Stanway Court in Gloucestershire (Plate LXXII.).

In the eighteenth century a pediment over external doors became the established fashion, as a reference to the illustrations of the smaller houses (Plates LXVII. and LXVIII., Fig. 49) will show. It rested either on a bold architrave, or on pilasters. If not a pediment, then there would be a bold hood generally fashioned internally in the similitude of a huge shell, such as may be seen on a large scale in a doorway which once stood in Sherborne Lane, London (Fig. 51). At first the pilasters and pediment were of stone, but later on they were made of wood protected from the weather



Fig. 51.—Doorway formerly in Sherborne Lane, London.

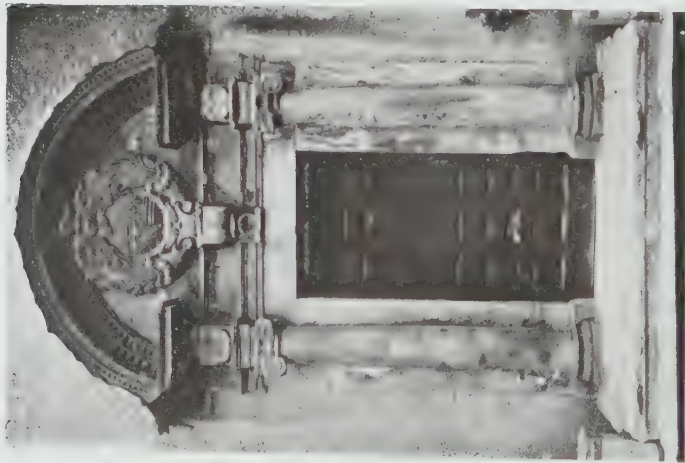


Pitzhanger Manor, Ealing (now the Ealing Public Library)
(1800).

Sir John Soane, Architect.



Trellis Balcony, St Mary Abbot's Terrace, Kensington
(early nineteenth century).



Doorway at Cark Hall, Lancashire
(*cir.* 1623).



Doorway at Stanway Court, Gloucester
(early seventeenth century).

by a covering of lead. Very charming features of this kind may be seen in almost any old country town; illustrations from Petworth, Richmond, Godalming, and York are given on Plates LXXIII. and LXXIV. It will be seen that three of them have an arrangement characteristic of the age in the shape of a fanlight over the door, a simple but really ingenious device for obtaining light where the entrance hall was not wide enough to allow of a window. The fanlight was always divided into comparatively small spaces by bars gracefully curved; and it is surprising to what a variety of pleasing designs this fashion led. Much fancy was displayed in the embellishment of doorways long after windows had become mere oblong apertures relieved only by sash bars. Even when most of the windows were thus plain, a central feature was sometimes contrived by adopting a special treatment of the window over the door, as in the case of the manor house at Rothwell (Fig. 52).

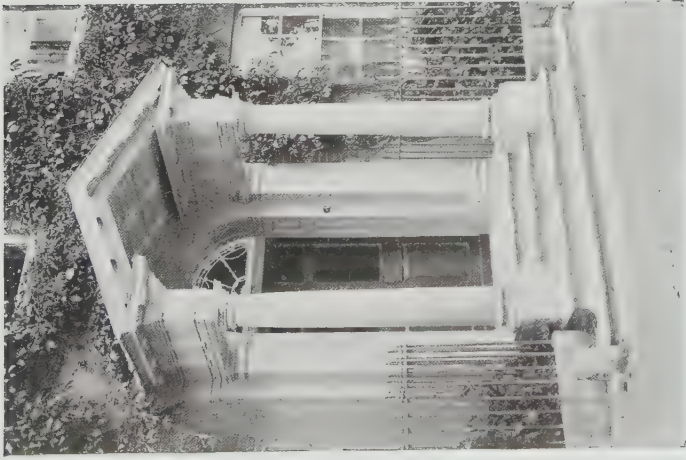
The iron gates and railings of the period from William III. to George II. afford some of the finest specimens of craftsmanship which the country can boast. Those at Drayton House have already been mentioned. They were mostly wrought for the Duchess of Norfolk about the year 1700, and much of the work bears her monogram.

At Eaton Hall in Cheshire is another fine example (not, however, in its original position) of somewhat unusual design (Plate LXXV.). Here, too, the more elaborate part of the work is high up, where it now shows against the sky; the lower parts are plain, and veil, without obscuring, the view. The pillars instead of being in stone are built up of ironwork. Clever as the idea is, the effect is not so monumental as when the



Fig. 52.—Manor House at Rothwell, Northamptonshire
(*cir.* 1720).

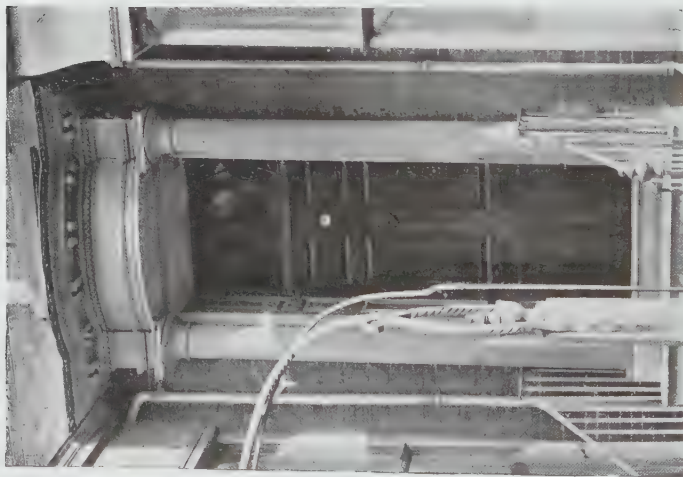
Entrance Doorway.



Doorway at Petworth.



Doorway and Iron Railings, the Green,
Richmond (*cir.* 1720).



Doorway at Godalming (late eighteenth century).



Doorway and Iron Railings, 17 Dean's Yard, York (*cir.* 1830).



Gates at Eaton Hall, Cheshire (*cir.* 1720).

By the brothers Roberts.



Gateway to a House at Brentford (*cir.* 1730).



Railings and Gates at Carshalton Park, Surrey (1723). (Now demolished.)

By Thomas Robinson.

delicacy of the metal is bounded by the solidity of stone or brick.

There was a splendid range of gates and railing at Carshalton in Surrey, erected in 1723 (Plate LXXVI.) as part of the embellishments of the gardens and park of Carshalton House, which was to have been built for Sir Thomas Scawen from the designs of Giacomo Leoni. It never was built, however, and these gates (of which the designer is not known), together with some others of less pretension, and a bridge, were all that remained of an ambitious scheme. The stone piers at either end, surmounted by lively lead figures, help the monumental effect, an effect which would perhaps have been even finer had the range of ironwork not been quite so long.

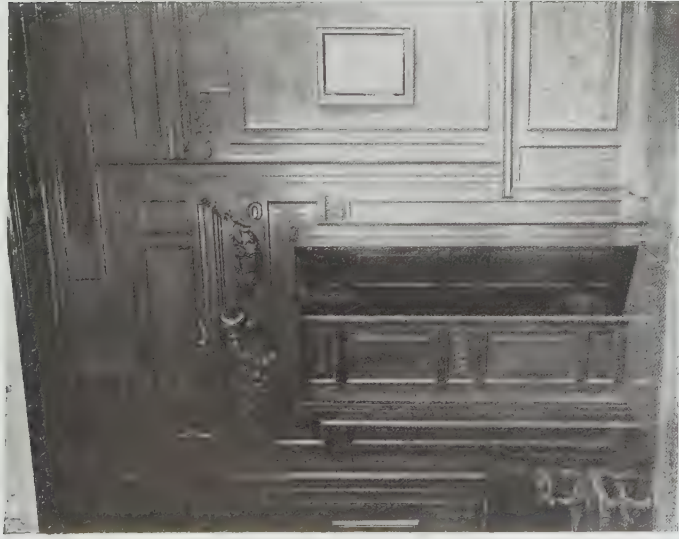
But it was not only large houses to which these fine adjuncts were applied. The neighbourhood of London abounds in charming specimens attached to houses of quite small size, such as that at Brentford (Plate LXXV.), and even in London itself there are still left interesting examples, many of them yet retaining the extinguisher used by the linkboys after piloting their patrons through the difficulties of the dark and ill-paved streets. Mention should also be made of the trellis verandahs and balconies that began to appear on smaller houses towards the close of the eighteenth century. Though simple examples were often executed in wood, the majority were of metal, forming a pleasing adjunct to what were otherwise, in many cases, somewhat colourless façades. An example from Kensington is shown on Plate LXXI.

CHAPTER XIII

LATE SEVENTEENTH AND EIGHTEENTH CENTURIES— INTERIORS—DETAILS AND FEATURES

THE gradual change in character which has been traced in the external treatment of houses of the later part of the seventeenth century and of the eighteenth is also to be found in the internal decoration. The exuberant and vivacious detail of Elizabethan and Jacobean work gave way to the more sober and scholarly rendering of Inigo Jones, Webb, Wren, and their successors. The walls, the doors, the windows, the chimney-pieces, the ceilings, and the staircases were alike affected.

Throughout the seventeenth century and well into the eighteenth the ancient methods of covering the walls prevailed; either with hangings or with paneling. The panels, however, became much larger; instead of being 12 or 15 in. wide, they were 3 ft. or more, and high in proportion. Hitherto they had usually been made in one sheet from floor to cornice; sometimes, however, a dado had been introduced; that is a range of panels near the floor, surmounted by a horizontal moulding which made the circuit of the room at the height of about 3 ft. from the floor, thus dividing the panelling into two unequal ranges, a low one below, and a lofty one above. This arrangement, instead of being the exception, now became the rule. The pilasters and cornices were more carefully and



Doorway and Panelling at Thorpe Hall,
Northamptonshire (*cir.* 1654).



Panelling and Carving by Grinling Gibbons, formerly at
Cassiobury Park, Hertfordshire (*cir.* 1675).



House in Buckingham Street, Strand, London (1675).

correctly designed—both those of the walls and those which embellished the doorways. The broken pediment was introduced, and not infrequently the blank space left where the apex of the completed pediment would have been was filled with a cartouche of arms surrounded by foliage, and linked to the adjacent work by heavy swags of fruit and leaves. All the detail was carefully designed, both as to its proportion, its purity of outline, and its suitable decoration with carving. Yet withal there was a freedom and variety of treatment, a charming absence of too formal restraint, which were a legacy from the light-hearted and irresponsible methods of earlier days. At Thorney Hall in Cambridgeshire there is some excellent panelling of this kind (Fig. 53). From its close resemblance to the work at Thorpe Hall (Plate LXXVII.), it may safely be assigned to John Webb.

The mouldings of the panels became bolder; instead of being narrow and kept within the face of the surrounding woodwork, they grew to 3 in. or more in width and projected considerably beyond the face; the panel itself, instead of being recessed from the framing, not infrequently stood out in front of it (Fig. 54). The carving followed the same tendency; instead of being flat in section, delicately modelled in conventional designs, and kept in subordination, adding an unobtrusive interest to the surrounding work, it asserted its independence, grew high in relief, assumed naturalistic forms, and challenged admiration on its own account. This is particularly noticeable in Grinling Gibbons' carving, which excites admiration by its life-like modelling and wonderful execution, yet often induces the feeling that it has been too eager to throw off the wholesome restraints of architectural treatment (Plate LXXVII.).

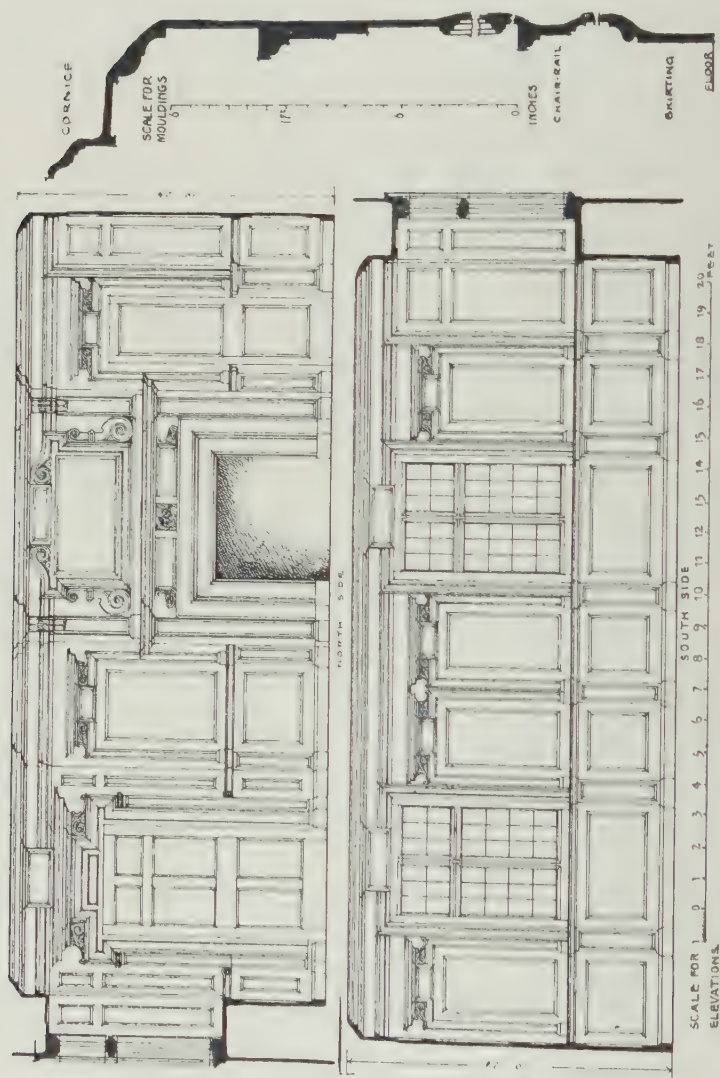
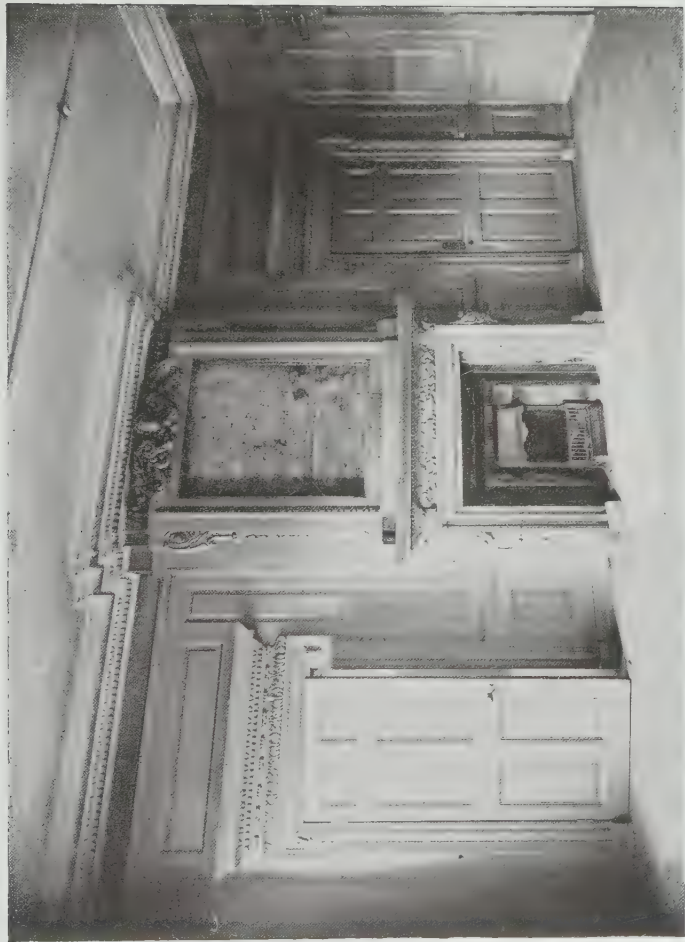


Fig. 53. Panelling in the Dining-room at Thorney Hall, Cambridgeshire.



House in Hatton Garden, London. (Now destroyed.) (*Cir.* 1730.)



Room in Old War Office (formerly Cumberland House), Pall Mall (1760-67).

(Now destroyed.)

The large panels, the dado, the bold bolection mouldings are everywhere in evidence at Boughton House, where suites of rooms, opening one from the other, afford long vistas through lofty doors. There is an excellent example in a house (now rebuilt) in Buckingham Street, near the Strand (Plate LXXVIII.), built about 1675; a house which was the residence of

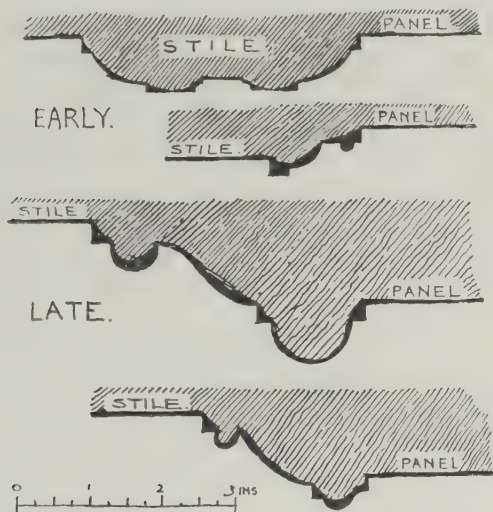


Fig. 54.—Typical Panel Mouldings of the Seventeenth Century.

Peter the Great while he was studying at Deptford. By the middle of the seventeenth century pilasters, as a means of dividing wall-panelling into bays, had gone out of fashion; their place was sometimes taken, as at Wilton, by carved drapery or flowers apparently hung on the wall (Plate LXXXIII.); but even this attempt at grouping the panels was subsequently relinquished, and the walls became covered with nothing but the large panels, crowned with a good

cornice and relieved by the dado, the windows, the doors, and the chimney-piece. This simple but satisfactory treatment may be seen in numberless houses of the time of Queen Anne and the early Georges, where the panelling consists of nothing more than slightly raised panels, surrounded by the plainest of mouldings (Plate LXXIX.). Later in the century the wood panelling disappeared, and its place was taken by

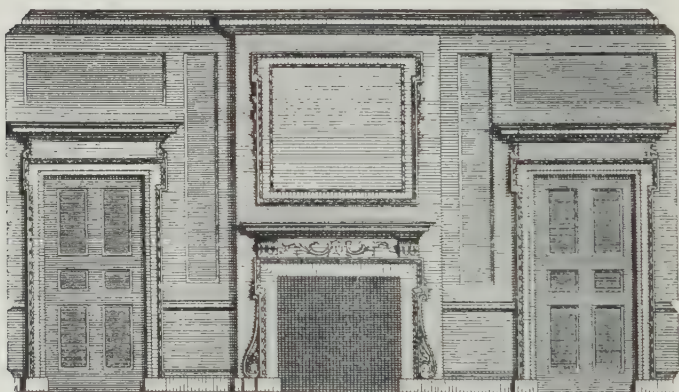


Fig. 55.—Treatment of One Side of a Room.

From Abraham Swan's " Designs in Architecture " (1757).

panels sunk in the plaster of the walls, such as Abraham Swan shows in his " Designs of Architecture " (Fig. 55), or by the more elaborate plaster panels of the old War Office (Plate LXXX.), or yet again by wallpaper, such as is familiar to every one in the present day.

Internal doorways in Jacobean times had frequently been lavishly ornamented, and the desire to achieve a handsome result had occasionally led to an extraordinary elaboration. In this respect, as in others,



a.



b.



c.

Three Interior Doorways.

- a.* From a House in Whitehall Gardens (before 1727).
- b.* From Sheen House, Richmond (*cir.* 1780).
- c.* From Cumberland House (Old War Office, 1760-67).



Chimney-piece in the City Library, Bristol.
The upper stages, *cir.* 1680. The lower, *cir.* 1739.

the cultivated taste of trained architects, such as Inigo Jones and Webb, led to a more sober and carefully calculated result. This may be seen at Thorpe Hall (Plate LXXVII.) by Webb, where there is a delightful mixture of freedom and austerity. Then came Wren with his massive and masculine hand, of which the influence, although probably not immediate and direct, is visible in the doorway at Love Lane (Plate XC.).

A type of general treatment became firmly established. The very large panels of the end of the seventeenth century, such as those adopted at Love Lane, gave place to smaller. Instead of two, doors had six or even more panels. They were surrounded by a bold architrave, and surmounted by an overdoor consisting of frieze and cornice, as may be seen in the example from Hatton Garden (Plate LXXIX.); from the old War Office (Plate LXXX.); or from the later houses shown on Plate LXXXI. All the component parts of the design—the architrave, the frieze, the cornice—lent themselves to enrichment by carving. But this was generally applied with discretion, and with a well-regulated wish to heighten the effect without overdoing it. The carving changed in character with the lapse of years. In the early part of the century it retained the boldness imparted by Wren and Vanbrugh, but gradually its vigour gave way to the delicacy and refinement associated with the names of the brothers Adam, of which type an excellent example is shown from Sheen House (Plate LXXXI.(b)).

The same gradual changes which took place in the design of doorways also characterise the treatment of chimney-pieces. The small detail and elaborate ornament of the Jacobean style gave way to a simpler

and larger handling. Already towards the close of the Jacobean period much of the exuberant carving and fretwork of earlier times had been dropped, and in its place simple columns and moulded panels had been adopted. The obvious division of a chimney-piece into two stages, one surrounding the fireplace, and the other filling the wall space above it—a division which is most easily described by the rather hackneyed terms mantel and overmantel—became more emphasised than it had been. Many of the chimney-pieces of the time of Elizabeth and James are so largely designed, both in size and scale, that they strike the beholder as one composition rather than as two halves. With the simplification of the detail, the two-fold character became more apparent. The space above the fireplace was often panelled after the same general fashion as the rest of the room, but with some special treatment to emphasise its important position. The chimney-piece consequently became a one-storey feature. This is the case in the room at Wilton (Plate LXXXIII.). But concurrently with this treatment went another, which, while adopting the division of mantel and overmantel, kept them both in complete harmony, and made one feature of them. Good examples of this were to be found in the house in Hatton Garden, now destroyed (Plate LXXIX.). The blank space in the overmantel was probably occupied by a picture, for it was a frequent custom to insert in the panel over the fireplace some agreeable but unexciting subject, such as a flowerpiece or a landscape diversified with architectural ruins; something which should inspire a mild interest by its harmonious colour and peaceful rendering (Plates LXXXII., LXXXIII.). An example from a house in Whitehall Gardens (Plate LXXXIV.) closely resembles one of Kent's designs.



Wilton House, Wiltshire.

Chimney-piece in the Single Cube Room (*cir.* 1648).
Inigo Jones, Architect.

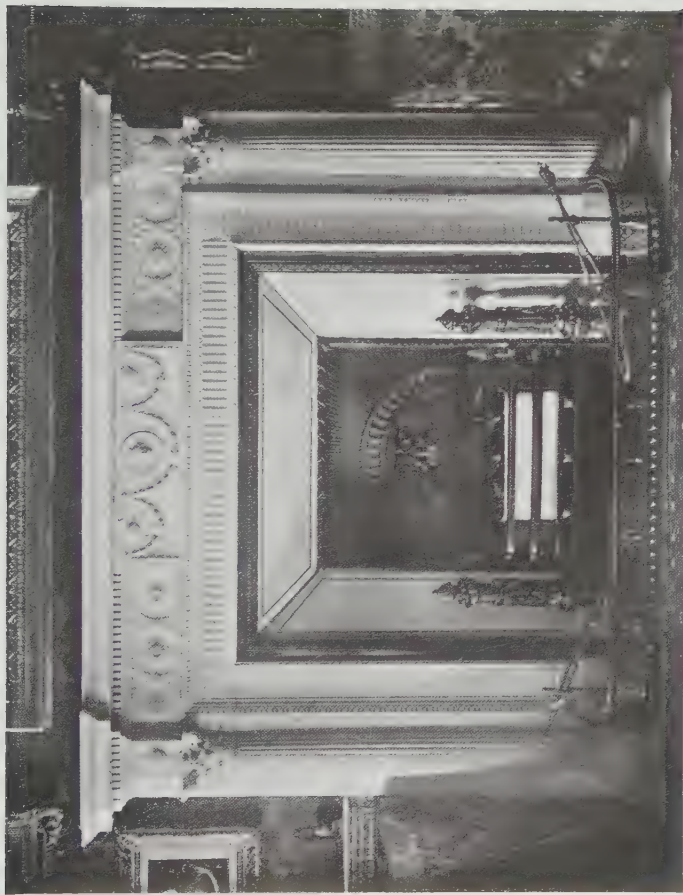


Chimney-piece from the Treasurer's House,
York (*cir.* 1740).



Chimney-piece in a House in Whitehall Gardens,
London (before 1727).

This chimney-piece closely resembles one in Kent's "Designs of
Inigo Jones."



Chimney-piece from Lansdowne House, London (*cir.* 1765).



Ceiling from Thorpe Hall, Northamptonshire (*cir.* 1654).

Sometimes instead of a picture a mirror was introduced in this position; but as large sheets of glass were not yet procurable, the mirrors were made long and low, and not infrequently in three divisions of which the middle one was circular headed.

The treatment adopted about the middle of the century may be gathered from the illustration taken from Swan's book (Fig. 55); while that of a few years later is shown in the specimen from Lansdowne House by the brothers Adam (Plate LXXXV.). Here it will be seen that the chimney-piece is an isolated feature, not part of a general scheme of architectural decoration, for the walls are papered, and the only reminiscence of the more monumental treatment of past times is the dado-rail. It was before some such fireplace as this, but simpler and less ornate, that Cowper sat on a winter evening when he heard the post-boy's horn sounding along the "wearisome but needful length" of the country bridge, and called upon his companion to

"Stir the fire, and close the shutters fast,
Let fall the curtains, wheel the sofa round,
And while the bubbling and loud hissing urn
Throws up a steamy column, and the cups
Which cheer but not inebriate, wait on each,
So let us welcome peaceful evening in."

Except that the urn and the shutters have gone out of fashion, the picture might have been drawn in the present day, so far have we travelled from the central hearth of the Gothic hall. The stirring of the fire is a touch that reminds us of the disappearance of the open hearth, and the adoption of the fire-grate in its stead—a change which had occurred some sixty or seventy years before Cowper published his "Winter Evening" in 1785. No exact date can be assigned to the altera-

tion, just as no exact date can be given to the practice of papering walls instead of panelling them or hanging them with tapestry. But in an inventory of two country houses belonging to a director of the South Sea Company, made in 1720, it is obvious that although grates were already in use, the open hearth was still prevalent. Many of the rooms had fire-dogs, shovels, and tongs, but no poker; while others had a grate, shovel, tongs, and poker, but no fire-dogs. It is the dogs which were essential to the open hearth in order to keep the logs of wood in position, for wood was the fuel of the ancient fire; and it is the poker which was essential to the grate in order to break the coal, and coal was the fuel of the modern fire. The intermediate step was the dog-grate, which was in its essence a fire-basket holding coal, and placed in the old, large, open recesses. This expedient, however, was not entirely successful. The huge flues of the old days did not draw away the smoke from the small coal fires adequately; coal smoke is far more pungent and disagreeable than wood smoke; and therefore the next step was to increase the draught by combining with the grate a shield which should close the large opening of the open hearth, or by building it up with brick-work. The result was the first ancestor of the modern grate.

Just as the small panels of Jacobean woodwork gave way to the large panels of Wilton House and Boughton, so were the busy ceilings of the early seventeenth century gradually superseded by a more massive treatment. The older treatment survived in remote places till half-way through the century, and a plaster frieze of 1649, from Coles Farm, near Box in Wiltshire, shows how the old forms lingered on, although losing some of their vitality. The pattern in these busy ceil-



Ceiling from Melton Constable, Norfolk (1687).



Ceiling from a House in Warwick Square in the City
of London (*cir.* 1707).



A Drawing-room in Mansfield Street, London (*cir.* 1770).

R. & J. Adam, Architects

ings covered the whole area, and the ground of the area was unbroken except by the pattern; any constructional beams that were required were concealed. But in course of time the beams asserted themselves, and were so arranged, with the addition of heavy ribs forming circular, oval, or octagonal panels, as to divide the area into several large spaces, thus breaking it up into deeply recessed divisions. The ornament, instead of being spread over the whole ceiling equally, was concentrated on and near the beams and ribs. The whole character of the ceiling was altered: instead of being a large, evenly fretted surface, it was broken up into several massive bays, which gave it a heavier and more monumental appearance. As in the wood-carving so in the plasterwork, much greater relief was aimed at, and in some of the finest ceilings of the time of William and Mary much of the work is so detached as to require a framework of wire for its foundation. This large way of handling the ceiling prevailed throughout the latter half of the seventeenth century, and is exemplified by the work at Thorpe Hall (Plate LXXXVI.), designed by Webb, the house in Buckingham Street (Plate LXXVIII.), and ceilings from Melton Constable and from a house in Warwick Square in the city, once the home of a wealthy merchant (Plate LXXXVII.). It survived in occasional examples till towards the close of the eighteenth century. An example of yet later date is in a room at the old War Office (Plate LXXX.), but here the main lines are unconstructional in their shape: the subsidiary ornament is of the delicate type associated with the last quarter of the eighteenth century.

Concurrently with the massive treatment just described, the eighteenth century saw a reversion to the

old idea of treating the ceiling as one large flat surface and covering it with ornament in low relief. The relief is very low, and the ornament is of the discursive rococo type, wanting in an easily intelligible *motif*. In equally low relief were the ceilings designed by the brothers Adam, but their forms were intelligible, and the modelling was full of delicacy and refinement. Characteristic examples of their work are those from a house in Mansfield Street, London (Plate LXXXVIII.), and from Chandos House (Plate LXXXIX.). In a great number of houses, especially the ordinary unimportant house, the ceilings throughout the eighteenth century were quite plain. The rooms depended for their interest upon the panelling, the chimney-piece, and the well-moulded cornice, which not infrequently was carried along the ceiling beams, introduced in order to lessen the depth of the floor-joists by shortening their bearings to 7 or 8 ft.

An entirely different kind of ceiling, which had a vogue of some fifty years, must not be overlooked. It belongs perhaps less to the domain of architecture than to that of painting, namely the painted ceilings associated with the names of Verrio and Laguerre. Verrio was brought over to England by Charles II., and he died in 1707. Laguerre, whom he employed, and who carried on the style after Verrio's death, lived till 1721. An English painter, Sir James Thornhill, went on painting ceilings for another dozen years. It is only in great houses or public buildings that this phase of decoration is to be found. The ceiling was regarded as a vast canvas, and certainly no previous painter had enjoyed so wide a field for the display of his conceptions. As a rule both Verrio and Laguerre succeeded in avoiding the weighting of their ceilings with too ponderous matter. Their favourite subjects



Plaster Ceiling by Robert Adam, Chandos House, London (1771).



Painted Ceiling from Boughton House, Northamptonshire
(*cir.* 1700),



Staircase in a House in Love Lane, London now destroyed) (late seventeenth century).

were gods and goddesses seated upon clouds, and some very clever drawing and painting they produced. Their work cannot well be compared with that of masters working under the ordinary conditions of a movable canvas, controllable light, and a vertical position for manual execution. Some idea of the effect of this method of decoration may be gathered from the lower illustration on Plate LXXXIX., which gives part of a ceiling in Boughton House. The dark cornice on the left is actually the soffit of the modelled plasterwork; everything else, including the shallow balustrade, is painted on the flat ceiling.

Staircases seem to have been an exception to that general tendency to increase the scale of detail which is apparent in work of the late seventeenth and eighteenth centuries. One of the characteristics of Jacobean staircases is the massiveness of their component parts, the newels, the balusters, the handrail, the string; even the steps themselves were sometimes made of solid blocks of wood. The newels were carried up well above the handrail, and fashioned into finials, sometimes heavily moulded, sometimes made into a pedestal for a figure—a heraldic animal, a boy playing an instrument, a warrior or what not. The “string” which supported the ends of the steps was always stout and solid. Much of this early treatment was carried on till the end of the seventeenth century, as may be seen by referring to the illustration from a house in Love Lane (Plate XC.) traditionally associated with Wren. Here all the parts are as massive as of old, although the turned portions of the balusters are inclined to be thin. The most significant change is to be found in the newels, which are not carried up into a finial, but are furnished with a cap by mitring the mouldings of the handrail round them. Once this

fashion was established, it held the field until newels were dispensed with in the later part of the eighteenth century, and the handrail wound in one continuous length from the bottom to the top of the staircase.

A phase of treatment, associated with the later half of the seventeenth century, is the carved foliated balustrade, such as is to be seen at Sudbury Hall in Derbyshire (Plate XCI.). This is combined with massive newels, handrail, and string; indeed, it could hardly be otherwise, for the carved foliage required a fair thickness of wood, and as the carving was almost necessarily made in straight lengths, there had to be newels to receive it. It is not a very common form of treatment and is usually confined to large houses where expense was not a primary consideration. The same illustration affords good examples of plasterwork in the ceiling, and of woodwork in the doors. It will be seen how much larger in scale is this work than the work of the beginning of the seventeenth century.

With the eighteenth century the treatment of staircases grew more dainty. The handrail, newels, and balusters lessened in size; the outer string disappeared and the balusters rested on the ends of the steps themselves. The whole effect became lighter. In Austin Friars, London, there was a house of the date of 1704 (now destroyed) which had a fine staircase, illustrated in Plate XCII., where these changes are apparent. It will be seen also that the handrail is ramped, that is, curved upwards at each turn in the staircase in order to attain the proper level for being mitred round the top of the newel. In earlier work it would have been carried in a straight line till it stopped against the newel, but as the newels are here twisted, there is no plain surface to receive it, and accordingly ramping becomes



Staircase from Sudbury Hall, Derbyshire (second half of
seventeenth century).



Staircase from a House in Austin Friars. London (1704).
Now destroyed.)

a necessity. The twisting of the balusters was a common device, more common than that of twisting the newels.

Occasionally the treads and risers were themselves ornamented, the treads being inlaid with various patterns, and the risers being panelled. There is a fine example of this treatment at the Hall at Glastonbury in Somerset, of the date of 1726 (Plate XCIII.). The inlay is of mahogany and a light wood let into the oak of the treads. The first quarter-landing contains a panel with a monogram and date. It is obvious that no carpets were contemplated for such staircases as these. The newels and balusters in this instance are slightly carved as well as turned; and the bracket at the end of each step is also carved, thus helping considerably towards the general richness of effect.

Later in the eighteenth century skill in the construction of staircases developed still further. It seems a comparatively simple matter to build one in short straight flights with a stout string to carry the steps at either end of them. It is rather less simple to cut away the outer string so as to let the ends of the steps project as in Plates XCII. and XCIII.; the difficulty, however, is minimised by keeping the flights straight. But it required greater skill, both in setting out and in construction, to depart from straight flights altogether, and to contrive a staircase in one continuous elliptical sweep from floor to floor. One of the earliest examples of this method of design, of about 1700, is at Drayton House in Northamptonshire, but it became quite fashionable in the middle of the eighteenth century, and many specimens still survive in large houses in the Bloomsbury district of London, some in stone and some in wood.

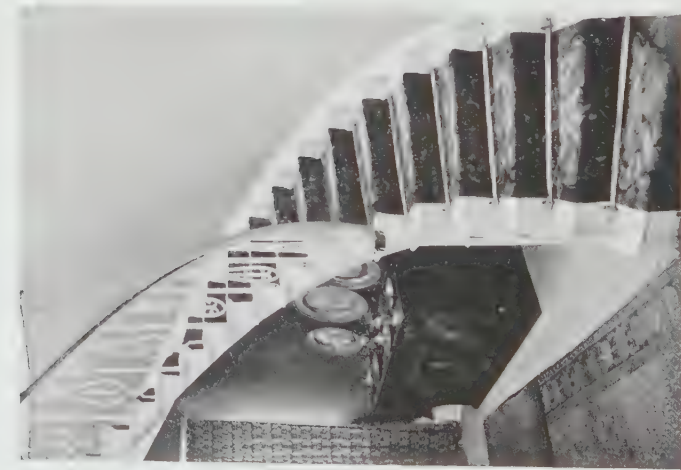
The changes that took place in the length of the flights of staircases are not without interest. In mediæval times, when staircases were of the corkscrew type, landings were sparsely provided, and in the nature of things they were small at the best—anything large would not only have interrupted the continuous spiral of ascent, but would have interfered with the already scanty headroom. With the introduction of the wood staircases of the late sixteenth century, a complete change took place. They were made of ample width, and in straight, short flights, seldom of more than six or eight steps; then came a quarter-landing, then another flight at right angles. These short flights remained in fashion nearly down to the eighteenth century. Occasionally winders had been employed, but not in the finest examples. With the eighteenth century the flights increased in length, containing twelve, sixteen, or even more steps: winders were more frequently used. Finally came the elliptical staircase, sweeping from floor to floor in one flight without any landings, and consisting wholly of winders, although as the radius of the sweep was longer, none of them were narrowed to an actual point. The general effect, which is not altogether happy, may be gathered from the staircase at Baddow House, on Plate XCIV. The balustrade here is of iron, rather meagre in design, as such things had now become; the early years of the century had produced some excellent specimens of iron stair-balustrades, such as that from a house at Truro (Plate XCIV.); but they were not of frequent occurrence, the usual material being wood.

These stairs led to nothing of stirring interest; no great chambers, no long galleries; no panelled bedrooms, or fretted ceilings, or elaborate chimney-pieces. Splendour of treatment had given way to something

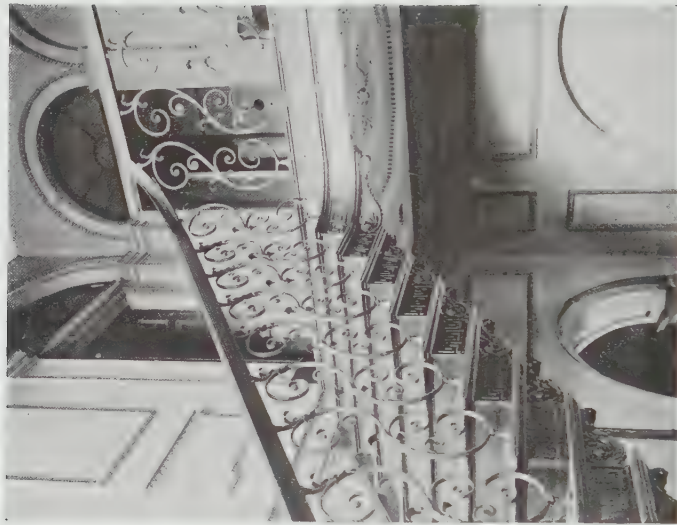


Staircase at the Hall, Glastonbury, Somerset (1726).

The dated inlaid panel is seen in the plan in the centre of the square landing at the top of the first flight.



Staircase in Baddow House, Essex (*cir.* 1770).



Staircase with S-shaped Balusters from a House at Truro, Cornwall (*cir.* 1740).

approaching parsimony. By the end of the eighteenth century the ordinary methods of house design had almost ceased to be attractive; the story of the growth of the English house must therefore perforce end on a low note. The stream of development had been fairly continuous up to then, thenceforward it was to be diffused in various channels, all of which derived their character from the past. The Italian Renaissance had been the main source of inspiration, but soon the buildings of Greece were to furnish ideas. After them came the Gothic revival; the battle of the styles; the eclecticism of the nineteenth century; the negation of all style adopted by the speculative builder, only one degree better than his vulgarisation of all styles as he became aware of their existence. From this Slough of Despond we seem now to be happily emerging, and we shall do so the more certainly in proportion as we add to knowledge, thought and common sense.

INDEX TO TEXT AND ILLUSTRATIONS

(Figures in heavy type refer to the *page* numbers of the text illustrations; those in Roman numerals to the *Plates*; the remainder represent references in the letterpress.)

- ABINGDON ABBEY, 33, 80, 84; chimney-shaft, xx.; chimney-vent, **84**;
fireplace, **85**; window, **80**
Adam, the Brothers, 175, 191, 193, 196; LXX., LXXXI. (*b*), LXXXV.,
LXXXVIII., LXXXIX.
Alhyns, Essex, long gallery, 142; L.
Aldrich, Dean, 172
Alnwick Castle, 35
Amateur architects, 160
Amateur spirit among professional architects, 172
Amorini, 99, 102, 139
Apartments named by Chaucer, 37, 38, 104; by Spenser, 103, 104; on
Thorpe's plans, 106-108; on Smithson's plans, 117
Apethorpe Hall, 141
Arabesques on mullions, 98; xxxi.; on panels, 134
"Architecture of A. Palladio," by G. Leoni, 173
Arras, 92, 103, 136
Ashdown House, 147; LVII.
Aston Hall, 114, 146
Audley End, extent of, 117
Austin Friars, London, staircase, 198; xch.
Aydon Castle, 30, 86; fireplaces, xxi. (*a*), (*b*); chimney, xxii. (*c*)
- BADDOW HOUSE, Essex, staircase, 200; xciv.
Baguley Hall, 36
Banqueting Hall, Whitehall, 146, 154
Barlborough Hall, 128
Basing House, fall of, 153

- Bay windows, Elizabethan and Jacobean, 110, 120, 128, 131, 148;
 mediæval, 46, 49, 81, 82; Tudor, 96, 98
- Beauchamp, Thomas, Earl of Warwick, 35
- Beaufort House, Chelsea, **111**, **112**, 113
- Bedrooms, 107, 142, 147, 176
- Belsay Castle, 19
- Bitchfield Tower, 19
- Blenheim Palace, 117, 158, 172, 174; extent of, 160; Pope's criticism
 on, 174
- Blickling Hall, stables, 146; LVI.
- Bodiam Castle, 29; v.
- Books on architecture, 154
- Boughton House, 155, 156, 189, 197; view, LXII.; ceiling, LXXXIX.
- Bower, 36, 38
- Bradfield, internal porch, 136; LV.
- Bramhall Hall, 127; XLII.
- Brand Hall, 179; LXV.
- Brickwork, 66, 68, 72, 91, 99, 126; diaper in, 72, 99
- Bristol, City Library, chimney-piece, 192; LXXXII.
- Brome Hall, 129, **130**
- Broughton Castle, 35
- Brympton D'Everey, bay window, 81; xx.
- Buckhurst House, 118
- Buckingham Street, Strand, house in, 189, 195; LXXVIII.
- Burford Vicarage, 151; LVI.
- Burghley House, 50, 55, 56, 118; kitchen, 55
- Burghley, Lord, 118, 131
- Burlington, Earl of, 160, 171, 172, 174
- Burlington Street, house in, Lord Chesterfield's advice, 171
- Burroughs, Sir James, 172
- Burton Agnes, 118
- Burwash, Sussex, house at, 178; LXV.

- CALGARTH OLD HALL, 135; panelled room, XLVI
- Campbell, Colin, 169, 172, 175, 176
- Canonbury, Somerset Lodge, ceiling, 137; XLIX.
- Canons Ashby, coved ceiling, 137
- Cardigan, Lord, 23
- Cark Hall, 181; doorway, LXXII.
- Carshalton House, 185; railings and gates, LXXVI.
- Carving, stone, at Oakham Castle, 28; wood, 187, 189, 191
- Cassiobury Park, panelling, 187; LXXVII.

- Castle Ashby, lettered parapet, 128
 Castle Hedingham, 5-10, 76, 79, 84, 87; keep, I.; section of keep, II.; plans, 8; window, 9; fireplace, 10
 Castle Howard, 117, 160, 172; plan, 159; bird's-eye view, LXIII.
 Castles, Norman, 1-19
 Castle Rising, 5; keep, I.
 Cecil, Robert, Earl of Salisbury, 113
 Ceilings, coved, 137, 157; mediæval, 75, 87, 88, 90, 91; XXVII., XXIX.; Elizabethan and Jacobean, 136-139, 194; XLVIII., XLIX., L.; late seventeenth and eighteenth century, 194; LXXVIII., LXXX., LXXXVI., LXXXVII., LXXXVIII., LXXXIX.; painted, 196; LXXXIX.
 Central hearth, 23, 27, 62, 82, 83, 193; XXV.
 Chacombe Priory, window, 79; XIX.
 Chandos House, ceiling, 196; LXXXIX.
 Chapel, 5, 110, 112, 117, 156, 160
 Charles I., 141
 Charles II., 151; encourages architecture, 153; Sir John Denham his Surveyor of Works, 172; brings Verrio to England, 196
 Chaucer, Geoffrey, description of fourteenth-century house, 37, 38; compared with Spenser's, 104
 Chesterfield, Lord, 171
 Chimneys, mediæval, 84-86; XX., XXII.; Tudor, 123; Elizabethan and Jacobean, 128, 129, 177; later Renaissance, 150, 177, 178
 Chimney-pieces, mediæval, 68, 85, 86; XXI., XXIII., XXIV.; Elizabethan and Jacobean, 138-140, 192; LI., LII.; later Renaissance, 191-193, 190; LXXXII.-LXXXV.
 Chipchase Castle, 18
 Chiswick, Lord Burlington's villa, 171
 Chute, Mr, 172
 Clarke, Dr, 172
 Cocklaw Tower, 17; plan, 18; view, III.
 Colchester Castle, fireplace, 84; house at, 179; LXVIII.
 Cold Ashton, walled garden, 129
 Cold Overton, 141
 Coles Farm, Box, 194
 Coleshill, 149-151; plan, 150; view, LIX.
 Colour decoration, 33, 34, 134, 196
 Combe Abbey, chimney-piece, 139; LII.
 "Complete Body of Architecture," by Isaac Ware, 162-165, 164
 Compton Wynyates, 101
 Coningsburgh Castle, 5
 "Cook's Tale of Gamelyn," 37
 Cornice, classic, 122, 124, 151, 196; mediæval, at Lyddington, 90, 91
 Corridor, beginnings of, 112; becoming general, 152

Cothele House, kitchen, 55; VII.; hall, 89; XXVI.
 Coventry, houses at, 73; XIV.; eighteenth-century house, 179; LXVII.
 Cowdray House, tendency towards symmetry, 58, 97, 101; roof of hall.
 89; XXVIII.; courtyard, XXXII.; kitchen, 104; XXXIII.
 Cowper, William, 193
 Crenellate, licence to, 36
 Cromwell, Ralph, Lord Treasurer, 60, 66, 69

DADO, 186
 Dais, 22, 28, 106, 110, 114
 Deene Park, central hearth, 23, 83; chimney-piece, 140; LI.
 Defence, precautions for, 3, 11, 25, 29, 65, 71, 75, 76, 78, 97, 103;
 less need for, 73 abandonment of, 108; reminiscence of, 110
 Denham, Sir John, 172
 Denston, Chantry Priest's house, ceiling, 90; XXVII.
 Derwent Hall, 126; XL.
 " Designs in Architecture," by Abraham Swan, 190, 193
 " Designs of Inigo Jones," by William Kent, 165
 De Veres, Earls of Oxford, 9
 Dog-gate, 141
 Dog-grate, 194
 Doorways, external, mediæval, 75-78; XVI.-XIX.; Jacobean, 181;
 LXXII.; eighteenth-century, 181, 182, 190; LXXIII., LXXIV.
 Doorways, internal, Elizabethan and Jacobean, 138, 190; LV.; eighteenth-
 century, 191; LXXXI.
 Dormers, 150, 151
 Dover Castle, keep, 5
 Drayton House, 35, 89, 156, 157, 199.
 Drayton, Simon de, 36
 Droitwich, chimney, 123
 Dyrham, 158; LVII.

EAST BARSHAM, 99, 101
 Eastbury, Dorset, 158
 Eastington, doorway, 78; XV.
 Eaton Hall, ironwork, 183; LXXV.
 Ecclesiastical Architecture, compared with domestic, 24, 74, 79, 89
 Edward VI., 23, 83
 " Elements of Architecture," by Sir Henry Wotton, 142, 154

Elizabeth, Queen, sanitation in days of, 64; the staircase, 64, 91, 140, 141; LIII., LIV.; house builders in reign of, 66, 118; increase of comfort under, 94
 Elizabethan designers, 49, 81, 87
 Eltham Palace, roof, 89; xxvii.
 Evelyn, John, 153, 154
 Ewelme, school at, doorway, 78; xix.
 Exeter, Earl of, 131
 Fyarn Hall, walled garden, 129

"FAERIE QUEENE," 103, 104

Fanlight, 183

Faversham, house at, 179; lxviii.

Fawsley, Northamptonshire, bay window, 81; xx.; fireplace, 87; xxiii.

Felbrigge Hall, 126, 128, 181; xli.

Fenton House, Hampstead, 177; plan, 178; elevation, 179

Fireplace, mediæval, 9, 23, 34, 49, 51, 63, 67, 74, 75, 82-84, 86. (*See also* chimney-pieces)

Fitzosborne, Sir Thomas, letter of, 174

French influence at Boughton House, 156

Frieze, windows in, 167

GALLERY, 7; long gallery, 41, 42, 104, 107, 110, 157; its uses, 141; L.; minstrels', 23

Gardens, 40, 128-132, 156, 157

Garde-robes, 7, 16, 34, 58, 64, 67, 73; tower, 46

Gatehouse, mediæval, 3, 30, 37, 64, 69, 71, 72, 75, 76; xiii., xiv., xvii.; later, 97, 103, 111

Gate-piers, 185

Gates, iron, 183-185; lxxv., lxxvi.

Gayhurst, 128

George I., 174

George II., 183

Georgian houses, 83, 161, 190

Gibbons, Grinling, 187

Gibbs, James, 165, 167, 172; illustration from his "Book of Architecture," 168

Glastonbury, Abbot's kitchen, 51, 52; street front at, 82; xviii.; staircase at the Hall, 109; xciii.

- Godalming, doorway, 183; LXXXIV.
 Grate, fire, 85, 193, 194
 Great Chalfield, 73, 81; view, xv.
 Great Chamber, 69, 107, 110, 117
 Great Queen Street, street front, 151; LX.
 Great Wigsell, staircase, 140; LIV.
 Grimshaw Hall, *frontispiece*, 125; XXXIX.
 Grinling Gibbons, 187
- IIADDON HALL, 36, 38-43, 62; plan, 39; view, VIII.
 Half-timber work, 30, 31, 114, 126, 127; XXXIX., XLII., XLIII.
 Hall, of Norman keep, 7; of thirteenth century, 20-29; of fourteenth century, 36-50; dominance of the, 20, 36, 101, 106; decline in its importance, 107, 116; becomes a vestibule, 147
 Halton Castle, 19
 Hampton Court, 102; tapestry, 136; long gallery, 141
 Handrail, stone, 68, 91
 Hardwick Hall, staircase, 140
 Harrietsham, doorway, 78; XVIII.
 Harringworth, chimney, 86; XXII. (b)
 Harrison, William, 133
 Hastings, Sir William, 57; heraldic maunch in brickwork, 72
 Hatfield House, 125, 128; dog-gate on staircase, 141; view, XXXVIII.
 Hatton, Sir Christopher, 118
 Hatton Garden, chimney-piece of house in, 192; LXXIX.
 Hawksmoor, Nicholas, 172
 Heath Hall, 128
 Hengrave Hall, plan, 101, 102; view, XXXII.
 Henry II., 4, 15, 28
 Henry III., improves his houses, 33, 45
 Henry VII., 83, 96; his tomb, 99; his chapel, 155
 Henry VIII. and the Renaissance, 93, 101; chimneys, 123; panelling, 134; XLV., L.
 Heraldry in decoration, 34, 68, 138-140
 Herringstone, linen fold panel, 134, 135; ceiling, 137; XLIX.
 Holdenby, extent of, 117
 "Hollinshed's Chronicles," 133
 Holywell Hall, St Albans, 179; LXVII.
 Horham Hall, 95; plan, 95; view, XXX.
 Horn as material for glazing, 33, 79
 Hurstmonceux, 72

IGHTHAM MOTE, 89
 Inventory of 1720, 194
 Ipswich, house at, 82; XXI.
 Ironwork, gates and railings, 157, 183-185; balustrade, 200; XCIV.
 Italian influence in England, 57, 93-105, 122-125, 139, 143-146, 171-176

JAMES I., 146
 John, King, 40, 45
 John of Gaunt; 35, 45
 Jones, Inigo, 143, 146, 148

KEEP, the, 1-19; fireplaces in, 83; roofs and ceilings, 87
 Keep, at Castle Hedingham, 5, 6-10; Peak Castle, 5, 11-16; Stokesay, 32; Longthorpe, 29, 87; Kenilworth, 5, 45, 50; Warkworth, 69; Tattershall, 66
 Kenilworth Castle, 5, 35, 43-50; plan, 44; great hall, 47; window, 48; view, IX.
 Kensington, trellis balcony, 185; LXXI.
 Kent, William, 165, 167, 172
 King's Lynn, chimney-piece at, 140; LI.
 Kip, views by, 112, 120, 121, 129, 131
 Kirby Hall, 117, 118, 123; XXXVI.
 Kirby Muxloe, 57, 71-73; plans, 71, 72; XIII.
 Kirtling Hall, 97
 Kitchen, the, 50, 51, 52, 53, 54, 55, 56, 60; VII.
 Knole, 118; staircase, 140; LIII.
 Knyff and Kip; *see* Kip

LAGUERRE, 196
 Lancaster, Edmund, Earl of, 45
 Langham, Valley House, staircase, 140; LIV.
 Lanscroom, 157
 Lansdowne House, chimney-piece, 193; LXXXV.
 Layer Marney, 97, 98; XXXI.; panel, 134; XIV.
 Lay-out of houses, 128-132, 156, 157
 Leadwork, urns at Drayton, 157; figures at Carshalton, 185
 Leicester, Dudley, Earl of, 45
 Lenham, doorway, 77; XVII.

Leoni, Giacomo, 173, 185
 Liberate Rolls of Henry III.'s time, 33
 Linen fold panel, 134, **135**
 Little Moreton Hall, 101, 127
 Little Sodbury, roof, 89; **xxvi**.
 Longleat, 120; Kip's view, **121**, 128; lay-out, 131
 Longthorpe, 29, 87
 Louvre, 83
 Love Lane, house in staircase, 197; **xc**.
 Lower Brockhampton Hall, 58, **59**; hall roof, 87, **88**
 Lyddington Bede House, cornice, **90**, 91
 Lyte's Carey Manor House, 101

MACHICOLATIONS, 75
 Manners, Sir John, 40
 Manor House, fortified, 20-34; later mediæval, 57-73; Tudor, 95-104;
 Elizabethan and Jacobean, 1, 21, 120-132
 Mansfield Street, London, drawing-room, 196; **Lxxxviii**.
 Markenfield Hall, 36
 Martin Marprelate Tracts, 82
 Marton Hall, 127; **xlIII**.
 Mary, Queen of Scots, at South Wingfield, 63
 Maunch, heraldic, at Kirby Muxloe, 72
 Mayfield, Bishop's Palace, doorway, 76; **xvi**. (*c*); window, 80; roof, 89
 Melton Constable, 150; ceiling, 195; **Lxxxviii**.
 Mereworth "Castle," 173
 Minster Lovel, 22
 Moat, 29, 84, 131
 Montacute House, 118; **xxxiv**.
 Montagu, Ralph, Duke of, 155
 Montfort, Simon de, 45
 More, Sir Thomas, 113
 Mouldings of the seventeenth century, **189**
 Mullion, origin of, 79; ornamented with arabesques, 98; superseded
 by sash windows, 148

NASSINGTON, Prebendal House, doorway, 76; **xvi**. (*a*)
 Naworth, 36
 Nevills, Earls of Westmorland, 35
 Newcastle House, 161; **Lxii**.

Nonsuch Palace, 100, 101
 Norfolk, Duchess of, 157
 Norrington, doorway, 76; XVI. (*d*)
 Northborough, Manor House, 36, 77; doorways, XVII.; chimney, 86;
 XXII. (*a*)
 Nunney Castle, 36

OAKHAM CASTLE, 23-28, 101; plan, 25; exterior and interior views
 IV.

Oillets, 72, 75

Old War Office, 190, 191; plaster panels and ceiling, LXXX.; doorway
 LXXXI.

Orders, use of the, 122

Oriel window, 82, 98; XVIII.

Oundle, White Lion Inn, 113; XXXIII.

Oxburgh, Gatehouse, 97; XIV.

Oxford and Cambridge Colleges, kitchens, 55

Oxford, Earls of, 9

PALLADIO, ANDREA, 173

Panelling, wood, 92, 134-136, 186-190; plaster, 190

Parapet, lettered, 128

Parham, Sussex, ceiling, 136; XLVIII.

Parlour, 103, 104, 106, 107

Parquetry at Drayton, 157

"Paycocks," Coggeshall, 90; view, room, XXIX.

Peak Castle, 5, 6, 11-16, 41, 83; plan of site, 12; plans and section.
 14; view, III.

Pediment, 94; broken, 187; semicircular, 181, 182

Peel-tower, 17; Belsay Castle, 19; Bitchfield Tower, 19; Chipchase
 Castle, 18; Cocklaw Tower, 17; Halton Castle, 19; Longthorpe
 29, 87

Pembroke, Henry, Earl of, 172

Penshurst Place, licence to crenellate, 36; central hearth, 83; XXV.,
 roof, 89; window, 80

Percy, Henry, son of Hotspur, 69

Peter the Great, 189

Petworth, internal porch, 136; LV.; doorway, 183; LXXIII.

Pilasters, 122, 138, 189

Pilton Manor House, 125; XXXVII.

Pindar, Sir Paul, house of, 122; xxxv.
 Pitzhanger Manor, Ealing, 180; lxxi.
 Planning, courtyard type, early, 4, 12; at Stokesay Castle, 30; of fourteenth century, 37, 40, 44; of later manor house, 61, 72; of Tudor houses, 97, 101; of Elizabethan and Jacobean houses, 108, 117; of seventeenth century, 147; eighteenth century, 158-165
 Plasterwork, 91, 134, 136, 190, 194; to imitate stone, 126
 Poore, Bishop, 175
 Pope, Alexander, on Blenheim, 174; on Lord Burlington's rules, 175
 Porch, 34; central, 128
 Portcullis, 71, 75, 103
 Powys, Lord, 161
 Prudhoe Castle, oriel, 82
 Pulteney, John de, 36

QUENBY HALL, 128
 Quoins, 177

RABY CASTLE, 35; kitchen, 50
 Railings, iron, 183-185
 Rawdon House, 141
 Raynham Park, 149; plan, 149; view, LVIII.
 Renaissance, the, 93-95, 99; Inigo Jones and, 145
 Richmond, doorway at, 183; LXXIII.
 Richmond Palace, central hearth, 83
 Ripley, Thomas, 172
 Rochester Castle, 5, 6, 76, 79, 87; door and window, XVI. (b)
 Roll of the Pipe, 13
 Roofs, open-timbered, 87-90; hammer-beam, 89; hipped, 149, 177
 Rothwell Manor House, 177, 184, 184
 Rothwell Market House, circular stair, 140

ST JAMES'S SQUARE, house in, 175; LXX.
 St Paul's, 169
 Saffron Walden, house at, 179; LXX.
 Salisbury, Bishop's Palace, double cube room, 175; house in Close, 176; Church House, fireplace, 86; XXI. (d)
 Sanitation, 34, 63, 107
 Scawen, Sir Thomas, 185
 Screens, 41, 46, 110, 112, 114, 147
 Seaton Delaval, 158

- Seckford Hall, 126; xxxvii.
 Sedlescombe Manor House, 127; xliii.
 Shakespeare, 117; depicts Elizabethan room, 139
 Sheen House, Richmond, 191; LxxxI. (*b*)
 Sherborne, oriel, 82; xviii.
 Sherborne Abbey, fireplace, 86; xxi. (*c*)
 Sherborne Lane, London, doorway, 181, 182
 Shute, John, 145
 Shutters, wooden, 10, 32, 33, 34, 79, 80, 193
 Silwood Park, 180; plan, 180; view, Lxix.
 Smithson, Huntingdon, 116
 Smithson, John, 116; his drawings, 116, 117, 131; lay-out of house at
 Wimbledon, 131; XLIV.; 144, 147; Henry VII.'s Chapel, 155
 Soane Museum, 106
 Solar, 20, 21, 23, 27, 32, 37
 South Sea Company, 194
 South Wingfield Manor House, 17, 51, 60-66, 80, 81; plan, 61; under-
 croft, ix.; bay window, porch, x.; side of courtyard, xi.; door-
 way, xix.; window, xx.
 Sparrow's House, Ipswich, 151; Lxi.
 Speke Hall, 135; XLvii.
 Spenser, Edmund, description of sixteenth-century palace, 103
 Squerries, Westerham, 150
 Staircases, early, 7, 15, 18; mediæval, 64, 91; Elizabethan and
 Jacobean, 140; LIII., LIV.; seventeenth and eighteenth century, 197;
 xc., xci., xcii., xciii., xciv.
 Stanton Harcourt, kitchen, 52, 53, 54; doorway, 78; xix.
 Stanway Court, doorway, 181; Lxxii.
 Stoke Bruerne, 162
 Stokesay Castle, 29, 30-33, 80, 83, 85, 89; plan, 31; hall, v., vii.;
 general view, vi.; window, vii.; fireplace, xxiii.
 Sudbury Hall, 198; xci.
 Sutton Courtney, 36
 Sutton Place, 99; xxxi.
 Swakeley's, 151; Lx.
 Swan, Abraham, 190, 193
 Symmetry, tendency towards, in mediæval houses, 48, 58, 72; in
 Tudor houses, 95, 102; becomes universal, 104, 107, 113; in
 Palladian houses, 177
- TAPESTRY, 92, 103, 136, 139, 194
 Tattershall Castle, 17, 66-69, 86; plans, 67; view, xii. (*a*); staircase,
 xii. (*b*); stone handrail, 68; chimney-pieces, xxiv.

Temple Newsham, 128
 Theobalds, 118
 Thornbury Castle, 101, 120
 Thorney Hall, 187, **188**
 Thornhill, Sir James, 196
 Thorpe Hall, door and panelling, 187; LXXVII.; ceiling, 195; LXXXVI.
 Thorpe, John, and his drawings, 106-119, 120, 144; Henry VII.'s
 Chapel, 155, **109**, **111**, **113**, **115**
 Thynne, Sir John, 145
 Tower of London, 5, 46
 Tracery, window, 43, 77, 79; fan tracery, **90**, 91; Italian influence on,
 98
 Trellis, 185; LXXI.
 Truro, house at, staircase, 200; XCIV.

UNDERCROFT, 62; IX.

Up Park, 150

Urns, lead, 157

VANBRUGH, Sir JOHN, 143, 158, 172

Vernon, Sir George, 40

Verrio, 156, 196

Versailles, 156

Vicenza, villa near, 173

Victoria and Albert Museum, panels at, XLV., L.

Vitruvius, 154

"Vitruvius Britannicus," 169, 176

Vyne, The, Hampshire, 172

WADE, GENERAL, 171

Wainscot, 92

Walls, methods of covering internally, 34, 92, 134-136, 184-190, 194

Walpole, Horace, 171, 172

Wanstead, Essex, 176; LXIV.

Ware, Isaac, 162-165, **164**

Warkworth Castle, 19, 58, 69-71; view of keep, XII. (c); plan, **70**;
 gatehouse, XVII.

Warwick Castle, 35

Warwick Square, ceiling from house in, 195; LXXXVII.

Webb, John, 172, 186, 187, 191, 195

Wells, deanery at, 81; chimney in Vicar's Close, 86; XXII. (d)

Whitehall Gardens, doorway, 191; LXXXI. (a); chimney-piece, 192;
LXXXIV.

William III., 183

Williams, Charles, 145

Wilton House, double cube room, 175; chimney-piece, 192; LXXXIII.;
194

Wimbledon House, lay-out, 131; XLIV.

Windows, mediæval, 9, 27, 32, 33, 41, 78-82; mullioned, 120, 124,
125; Tudor, 97-98; "Italian," 117, 144; sash, 148, 151, 157, 165

Wolsey, Cardinal, 136

Wolterton Hall, 178; LXVI.

Wotton, Sir Henry, 141, 154, 162

Wren, Sir Christopher, 143, 146, 152, 154, 155, 160, 172, 175, 186, 191,
197

Wynne, Captain, 161

YANWATH, 36

York, Assembly Rooms at, 171; doorway, 183; LXXIV.; chimney
piece in Treasurer's House, 192; LXXXIII.

A SELECTED LIST OF BOOKS

relating to ARCHITECTURE

DECORATIVE & FINE ART

CONSTRUCTION, PRACTICAL SCIENCE, &c.

including important Works on BUILDINGS OF ALL LANDS AND PERIODS; INTERIOR DECORATION; FURNITURE; METALWORK; CERAMICS; TEXTILES; PAINTING; SCULPTURE; DRAWING; DESIGN; LETTERING; MANUAL ARTS; LIFE OF PAST AGES; COUNTRYSIDE; GARDEN DESIGN; BUILDING PRACTICE; ENGINEERING; &c.

published by

B. T. BATSFORD Ltd.

94 High Holborn, London

Telephones : Chancery 7383 and 7384

A HISTORY OF ARCHITECTURE ON THE COM-

PARATIVE METHOD. For the Student, Craftsman, and Amateur. By Sir BANISTER FLETCHER, F.R.I.B.A. Seventh Edition, completely re-written. Containing nearly 1000 pages, with about 3500 Illustrations (1560 recently added and nearly 2000 reproduced larger), from Photographs of Buildings of all Countries and Times. Thick medium 8vo, cloth gilt. £2 2s. net.

A SHORT CRITICAL HISTORY OF ARCHITEC-

TURE. New Edition, thoroughly revised and enlarged. By G. MAXWELL AYLWIN, F.R.I.B.A. Containing 570 pages with 750 illustrations, Chronological Charts and Glossary. Large crown 8vo, cloth, gilt, 16s. net. Also obtainable in 3 parts as follows: I. THE ARCHITECTURE OF ANTIQUITY AND OF CLASSIC TIMES. II. BYZANTINE, SARACENIC AND ROMANESQUE ARCHITECTURE. III. GOTHIC AND RENAISSANCE ARCHITECTURE. Bound in half cloth, gilt. 6s. net per part.

A HISTORY OF ARCHITECTURE

By FISKE KIMBALL, Assistant Professor of Architecture, University of Michigan; and G. H. EDGELL. With 317 Illustrations, chiefly from Photographs, and Plans, Sketches, Drawings of Ornament. 8vo, artlinen. 21s. net.

HOW TO STUDY ARCHITECTURE

The Evolution of Architecture as the Expression of Phases of Civilisation. By CHARLES H. CAFFIN. Containing 540 pages, with 200 Illustrations from Photographs of striking and beautiful buildings, including examples of Detail and Ornament, and some Plans. 8vo. cloth. 20s. net.

ESSENTIALS IN ARCHITECTURE

An Analysis of the Principles and Qualities to be looked for in Buildings. By JOHN BELCHER, R.A. With about 80 Illustrations (mostly full-page) of Old and Modern Buildings. Large crown 8vo, cloth, gilt. 7s. 6d. net.

THE "HISTORICAL ARCHITECTURE" LIBRARY
OF STANDARD TEXT BOOKS ON CLASSIC AND RENAISSANCE ARCHITECTURE. Comprising 7 Uniform Volumes, written by High Authorities, including the Latest Developments, Historical and Critical, in Light of Recent Research.

VOL. I. ANDERSON & SPIERS' ARCHITECTURE OF ANCIENT GREECE. Being the first part of "The Architecture of Greece and Rome," Rewritten, Remodelled and much Enlarged by WILLIAM BELL DINSMOOR, Professor of Architecture at the American Academy at Athens, and at Columbia University, New York. With over 200 illustrations in colotype, half-tone and line. Large 8vo, cloth. 21s. net.

VOL. II. ANDERSON & SPIERS' ARCHITECTURE OF ANCIENT ROME. Being the second part of "The Architecture of Greece and Rome," Revised and Rewritten by THOMAS ASHBY, Late Director of the British School at Rome. With about 200 illustrations in half-tone and line. Large 8vo, cloth. 21s. net. Price for Volumes I and II together, each £2 net.

VOL. III. THE ARCHITECTURE OF THE RENAISSANCE IN ITALY. By WILLIAM J. ANDERSON, A.R.I.B.A. Revised and Enlarged, with an additional Chapter on Baroque and Later Work by ARTHUR STRATTON, F.S.A., F.R.I.B.A. With 80 Plates (including 16 in Colotype) and 120 illustrations in the Text. Large 8vo, cloth. 21s. net.

THE ARCHITECTURE OF THE RENAISSANCE IN FRANCE. By W. H. WARD, M.A., F.R.I.B.A. Revised and Enlarged by Sir JOHN W. SIMPSON, K.B.E., P.P.R.I.B.A. Large 8vo, cloth, in two volumes, 21s. net each, or £2 the set.

VOL. IV. THE EARLY RENAISSANCE (1495-1640). With about 240 illustrations.

VOL. V. THE LATER RENAISSANCE (1640-1830). With about 240 illustrations.

VOL. VI. EARLY RENAISSANCE ARCHITECTURE IN ENGLAND. By J. ALFRED GOTCH, F.S.A., P.P.R.I.B.A. *New Edition in preparation.*

VOL. VII. THE ENGLISH HOME FROM CHARLES I. TO GEORGE IV. By J. ALFRED GOTCH, F.S.A., P.P.R.I.B.A. A History of English Domestic Building during the Later Renaissance, with about 300 illustrations. Large 8vo, cloth, gilt. 30s. net

THE SERIES forms the most comprehensive, up-to-date, and finely illustrated yet issued on its subject, and must prove indispensable to the Student or Practitioner of Architecture and of great interest to the general reader.

THE STORY OF ARCHITECTURE

From the Earliest Ages to the Present Day. By P. LESLIE WATERHOUSE, F.R.I.B.A. With Illustrations of the great buildings of all time from Photographs and Drawings, and many Diagrams in the Text. Small 8vo, boards, lettered. 6s. net.

ELEMENTS OF FORM AND DESIGN IN CLASSIC

ARCHITECTURE. Shown in Exterior and Interior Motives collated from Fine Buildings of all Time. By ARTHUR STRATTON, F.S.A., F.R.I.B.A. Presenting in 80 full-page Plates about 600 motives of Façades, Loggias, Halls, Staircases, etc. Including Series of 16 Plates of Classic and Renaissance Compositions and Designs. With Introduction, Analytical Account to each Section, Descriptive Notes, and Foreword by Prof. A. E. RICHARDSON, F.S.A., F.R.I.B.A. 4to., cloth, gilt, 28s. net.

THE SMALLER ENGLISH HOUSE FROM THE RESTORATION TO THE VICTORIAN ERA, 1660-1840.

By A. E. RICHARDSON, F.S.A., F.R.I.B.A., and HAROLD DONALDSON EBERLEIN, B.A. Treating of the Characteristics and Periods of Style; the Evolution of Plan; Materials and Craftsmanship: Roofing, Windows, Ironwork, Fireplaces, Staircases, Wall Treatment, Ceilings. With over 200 Illustrations, many full page, from Photographs and Drawings. Demy 4to, cloth, gilt. 25s. net.

A HISTORY OF ARCHITECTURE IN LONDON

Arranged to illustrate the Course of Architecture in England to the Middle of the XVIIIth Century, with a Sketch of the preceding European Styles. By WALTER H. GODFREY, F.S.A. Containing 250 Illustrations, with Collotype Frontispiece, and 7 Folding Maps, including an annotated guide to all the Buildings shown. 8vo, cloth, gilt. 10s. net.

ENGLISH CHURCH FITTINGS, FURNITURE AND ACCESSORIES.

By the Rev. J. C. COX, LL.D., F.S.A. A Popular Survey, treating of Churchyards, Bells, Fonts and Covers, Pulpits, Lecterns, Screens, Chained Books, Stained Glass, Organs, Plate and other features. With upwards of 250 Illustrations from Photographs and Drawings. 8vo, cloth, gilt. 21s. net.

ENGLISH CHURCH WOODWORK AND FURNITURE.

A Study in English Craftsmanship down to the Middle of the XVIth Century. By F. E. HOWARD and F. H. CROSSLEY, F.S.A. Illustrating, in over 325 examples from Photographs, the Development of Screens, Stalls, Benches, Font-Covers, Roofs, Doors, Porches, etc., with details of the Carved and Painted Decoration, etc., etc. Second Edition, revised and enlarged (3rd Impression). Crown 4to, cloth, gilt. 35s. net.

ENGLISH CHURCH MONUMENTS, A.D. 1150-1550.

By F. H. CROSSLEY, F.S.A. A survey of the work of the old English craftsmen in stone, marble, and alabaster. Containing over 250 pages, with upwards of 350 Illustrations, from special Photographs and Drawings. Crown 4to, cloth, gilt. £2 net.

MEDIÆVAL ARCHITECTURE IN EUROPE.

Its Origin and Development. By KINGSLEY PORTER, Architect. Containing 1000 pages of Text, illustrated by 291 Plates from fine Photographs or Drawings. Two vols., large 8vo, buckram, gilt. £3 10s. net.

Vol. I. THE TRANSITION. Contents:—Early Christian and Byzantine Periods—Lombardic and Carolingian Beginnings—Study of Origins of Romanesque and Gothic—Principles, etc., of Later Styles.

Vol. II. EVOLUTION OF THE GOTHIC STYLE. Contents: Influences of Normandy—The Ile de France—The Culmination—The Flamboyant Style—The Coming of the Renaissance.

YPRES: THE HOLY GROUND OF BRITISH ARMS.

By Lieut-Col. BECKLES WILLSON. A short, interesting Sketch of the History of Ypres, with a vivid account of the five years' fighting in the Ypres Salient. Illustrated by Photographs, Maps, and old Views. 8vo, art paper wrappers. 3s. net.

ENGLISH HOUSES AND GARDENS IN THE XVIIth and XVIIIth CENTURIES.

A Series of 61 Bird's-eye Views from the Engravings by KIP, BADESLADE, LOGGAN, etc. Selected, with Introductory and Descriptive Notes, etc., by M. E. MACARTNEY, F.S.A. Oblong 4to, half vellum. 21s. net.

THE ART AND CRAFT OF GARDEN MAKING

By THOMAS H. MAWSON, Garden Architect, and PRENTICE MAWSON. Fourth Edition, thoroughly revised and much enlarged. With hundreds of Illustrations, full page and smaller, many new to this Edition, in Colour and from Photographs, plans, measured drawings, and sketches of old and modern gardens, features, detail, etc. Including a special revised list of plants and shrubs. Folio, cloth. £3 15s. net.

GARDEN CRAFT IN EUROPE

By H. INIGO TRIGGS, F.R.I.B.A. An Historical Account of European Garden Design, tracing its course from the times of Classic Antiquity to the Nineteenth Century. Containing 330 pages with over 200 Illustrations from Photographs, Engravings, and Drawings, with 13 Collotype Plates. Large imperial 8vo, art linen, gilt. £2 2s. net.

GARDENS IN THE MAKING

By WALTER H. GODFREY. A simple Guide to the Planning of a Garden. With upwards of 70 Illustrations of Plans, Views, and various Garden Accessories. Crown 8vo, cloth. 7s. 6d. net.

THE WELL-CONSIDERED GARDEN

By LOUISA YEOMANS KING. With an Introduction by Miss GERTRUDE JEKYLL. An attractive account of Garden Arrangement and Colour Schemes, containing 50 garden views from special Photographs, and some plans of garden beds. New Edition revised, with further Illustrations. Large 8vo, cloth. 12s. 6d. net.

THE OLD GARDENS OF ITALY: HOW TO VISIT THEM.

By Mrs. AUBREY LE BLOND. An Illustrated Guide-Book for Travellers. With 100 Plates from Photographs specially taken by the Author. Small 8vo, cloth. 5s. net.

MAN'S PREHISTORIC PAST

A Popular Survey of its Scenes, Life and Remains, in the Old World and the New. By Professor H. WILDER, Ph.D. Containing Chapters on River Terraces, etc.; Rock Shelters—Paintings—Lake Villages; Pre-History; Types of Prehistoric Man, etc. With 450 Pages and 110 full-page Illustrations. Large thick 8vo, cloth, gilt. 25s. net.

ENGLAND IN TUDOR TIMES

An Account of its Social Life and Industries. By L. F. SALZMAN, M.A., F.S.A. Author of "English Industries of the Middle Ages," etc. A remarkable survey of a great period in England's Social history. Containing chapters on The Spirit of the Tudor Age—Life in the Country—Life in the Town—Life in the Home—The Church—Adventure on Land and Sea. With 138 pages of text, 64 full-page illustrations and plentiful illustrations in the text from drawings, engravings, etc. Demy 8vo., cloth. 7s. 6d. net.

PROVERB STORIES OF MANY LANDS

By LUCILE BERK. 12 Stories, each written round an historical figure, recounting an adventure, and summed up in a proverb. With 4 full-page Illustrations. Crown 8vo, cloth, lettered. 7s. 6d. net.

ROUND THE WORLD IN FOLK TALES

A Regional Treatment. By RACHEL M. FLEMING. 16 Tales from Iceland, Mexico, Africa, Australia, etc., told in a fresh, easy style. With 17 Illustrations from Prints, Drawings, and Photographs, 8vo, boards. 2s. net. Cloth, 3s. net.

TOURING ENGLAND, BY ROAD AND BY-WAY

By Sydney R. JONES. A Handy Guide in a New Form to the Beauties of Rural England. Comprising 20 suggested Tours, described with maps and covering the whole of England, illustrated by 54 specially executed pen drawings by the Author and 50 photographic illustrations on 22 plates, making over 100 pictures in all. Indispensable for the Motorist, Cyclist and Tourist on Foot. Crown 8vo, cloth, lettered. 7s. 6d. net.

THE XVIIIth CENTURY IN LONDON

An Account of its Social Life and Arts. By E. BERESFORD CHANCELLOR. Containing 280 pages, with 192 Illustrations, printed in sepia, from prints and drawings by contemporary artists. With a Frontispiece in Colour. Crown 4to, cloth, gilt. Now offered at 25s. net.

"From every point of view, literary and artistic, the book is a delight to turn over and to read; and author and publisher alike are to be heartily congratulated on an achievement which is worthy of the best traditions of British book-production."—*The Daily Telegraph*.

A Companion and sequel to the above.

LIFE IN REGENCY AND EARLY VICTORIAN

TIMES. An Account of Social Life in the days of Brummel and D'Orsay. By E. BERESFORD CHANCELLOR. A Series of Chapters on the time of Brummel and D'Orsay, 1800-1843. With numerous Illustrations from Rare Prints and Original Drawings. Large 8vo, cloth, gilt. 25s. net.

"A most readable piece of social history."—*Morning Post*.

"Mr. Chancellor writes well. . . . We have seldom seen collected together so fascinating a profusion of plates."—*Spectator*.

THE "ENGLISH LIFE" SERIES

THE ENGLISH COUNTRYSIDE

By ERNEST C. PULBROOK. A Review of some of its Aspects, Features, and Attractions. With 126 Illustrations from Photographs, including a Frontispiece by A. E. NEWCOMBE. Second edition, revised. Large 8vo, cloth, gilt. 12s. net.

ENGLISH COUNTRY LIFE AND WORK

An Account of some Past Aspects and Present Features. By ERNEST C. PULBROOK. Containing about 200 pages on Farmers, Old and New—Field-Work—Cottage Folk—The Village Craftsman—Religious Life, etc. With about 200 artistic Illustrations from special Photographs. Large 8vo, cloth, gilt. 16s. net.

"We may congratulate the author on a very readable and well-illustrated book. He has given a fairly detailed description of a large number of occupations of the English country labourer and village dweller. . . . Such industries as thatching and hurdle-making are described at some length, and there are good pages on country methods of trading."—*The Field*.

OLD ENGLISH HOUSEHOLD LIFE

Some Account of Cottage Objects and Country Folk. By GERTRUDE JEKYLL. Consisting of 17 sections on the Fireplace, Candle-light, the Hearth, the Kitchen, Old Furniture, Home Industries, Cottage Buildings, Itinerants, Mills, Churchyards, etc. With 277 Illustrations from Photographs and Old Prints and Drawings. Large thick 8vo, cloth, gilt. 21s. net.

"None can read it without enjoyment, and few without enlightenment. As to the collector, he must not be without it."—*Illustrated London News*.

THE ENGLISH INN, PAST AND PRESENT

By A. E. RICHARDSON, and H. D. EBERLEIN. Treating of the Inn in Mediæval, Tudor, Georgian and Later Times, Interiors, Signs, Coach Travel, suggested Tours, etc. With about 200 Illustrations from Photographs, Prints, Engravings and Drawings by Rowlandson, Hogarth, Pollard, Alken and Shepherd, among other artists. Large 8vo, cloth, gilt. 21s. net.

THE "PEOPLE'S LIFE AND WORK" SERIES
LIFE AND WORK OF THE ENGLISH PEOPLE

THROUGH THE CENTURIES. A Pictorial Record from Contemporary Sources. By DOROTHY HARTLEY and MARGARET M. ELLIOT, B.A. (Lond.). Each volume is devoted to a separate century and contains 32 pp. of Text and about 150 pictures on 48 full-page Plates, of Household Life, Crafts and Industries, Building, Farming, Warfare, City and Country Scenes, Transport, Children, Church Life, Gardens, etc. With an Introduction on the characteristics of each period, full Descriptive Notes, Historical Chart, Analytical Index, Music, etc. Large (royal) 8vo, boards, lettered. 4s. 6d. net per volume, or bound in cloth, 5s. 6d. net per volume.

The scheme of the Series is as follows :—

- I. LIFE AND WORK OF THE PEOPLE FROM THE CONQUEST TO 1300.
- II. THE FOURTEENTH CENTURY.
- III. THE FIFTEENTH CENTURY.
- IV. THE SIXTEENTH CENTURY.
- V. THE SEVENTEENTH CENTURY.
- VI. THE EIGHTEENTH CENTURY.

The first two volumes are now ready :—

LIFE AND WORK IN THE FIFTEENTH CENTURY.
LIFE AND WORK IN THE SIXTEENTH CENTURY.

"A delightful collection of contemporary pictures largely taken from manuscripts. Of recent years we have had a bewildering output of picture-books, but we do not know of any on such a scale as this, cheap enough to find their way into the actual possession of children."—*The Manchester Guardian*.

"HOME AND WORLD" SERIES.

8vo. cloth, lettered, 5s. net each ; or 4 vols. for 19s. net.

HOW WE ARE FED

A Geographical Reader. By J. FRANKLIN CHAMBERLAIN, Ed. B., S.B., Containing 32 Short, Bright Talks on : Oyster Farming—A Loaf of Bread—A Rice Field—A Cup of Cocoa—A Cranberry Bog—How Dates Grow, etc. With 93 Photographic Illustrations.

HOW WE ARE CLOTHED

A Geographical Reader. By J. F. CHAMBERLAIN. Containing 28 Bright Talks on : By the Dykes—Island Dwellers—Where the Raincoat Grows—A Spool of Thread, etc., etc. With 85 Photographic Illustrations, many full-page.

HOW WE ARE SHELTERED

A Geographical Reader, dealing with Homes in Cliffs ; A Pueblo Home ; Indian Homes ; Life in a Loghouse ; Lumbering ; How Bricks are Made ; etc. With over 70 typical Illustrations from Photographs, many full-page.

HOW WE TRAVEL

A Geographical Reader. Including 24 chapters on the Making of Roads ; The Variety of Trains in Different Countries ; A Journey in a Jinriksha ; Travel in China ; Automobiles ; Steamships ; Airships ; How the Mail is delivered ; Wireless, etc. With 60 interesting Photographic Illustrations, many full-page.

ELEMENTARY INDUSTRIAL ARTS

By L. L. WINSLOW, Specialist in Industrial Training, New York Department of Education. Practical and historical instruction on Book production, Papermaking, Basket-making, Brick, Pottery, Concrete, Textiles, Copper, Iron and Steel, Soap, Glass, Wood, Woodworking, etc. With 335 pages and 187 illustrations from Photographs and Drawings. Demy 8vo, cloth. 6s. net.

A HISTORY OF EVERYDAY THINGS IN ENGLAND, 1066-1799. Written and Illustrated by MARJORIE and C. H. B. QUENNEL. In Two Volumes. Medium 8vo. 8s. 6d. net each ; also issued bound in one volume, 16s. 6d. net.

This account of the English People in their everyday life, of their occupations and amusements during seven centuries, may be read with enjoyment by all interested in the life of Great Britain. The book appeals strongly to Students, Designers, and those interested in Building, Decoration, and Costume.

"A model of book production, exquisite in type, in line drawing, in colour printing."—*The Times*.

"The whole life of eight changing centuries is written in these lively pages, and the record is to be commended unreservedly, both for its pictorial charm and for the soundness and variety of its archaeological knowledge."—*The Daily Telegraph*.

Vol. I.—EVERYDAY THINGS IN ENGLAND FROM 1066-1499. With 90 Illustrations, many full-page, and 3 Plates in Colour. Fourth Impression.

Contents :—NORMAN ENGLAND AND ITS PEOPLE : Conditions before the Conquest—Norman Castles—Monasteries—The Domesday Survey—The Peasantry. ENGLAND IN THE THIRTEENTH CENTURY : Costume—Monks and Pilgrims—Early English Halls and Manor Houses—Warfare in the Middle Ages—Farms and Gardens—Amusements. THE FOURTEENTH CENTURY : Manners, Customs, Food, and Dress—Ships and Sea Battles—Travelling—The Black Death. LIFE IN FIFTEENTH CENTURY ENGLAND : The Merchant Adventurers—Houses and Furniture—Hunting and Jousts—Games, Mysteries and Morris Dancers—Dress, Jewellery, and Ornaments—End of the Mediæval Period.

Vol. II.—EVERYDAY THINGS IN ENGLAND FROM 1500-1799. By MARJORIE and C. H. B. QUENNEL. With 4 Coloured Plates and 111 other Illustrations from the Author's Drawings. Third Impression, revised and corrected.

Contents :—THE SIXTEENTH CENTURY : The Reformation—Ships and Sea Power—Effect of the Renaissance on Everyday Things—Homes and Furniture—Costumes—Schools—Games—Hunting and Archery—The Theatre. THE SEVENTEENTH AND EIGHTEENTH CENTURIES : Costume—Ships—The Great Houses and their Builders—Food and Cooking—Gardens—Musical Instruments—Coaches and Sedan Chairs—Characteristics.

Issued in Parts for Schools and Class Teaching.

The work is now obtainable in Six Separate Parts, each covering a period of history of about a century, appropriate for a term's study. Each part has its own TITLE, CONTENTS, and FULL INDEX ; the ILLUSTRATIONS are all given, and the coloured plates and comparative charts are also included. Bound in stiff paper covers (with the original special design), at 3s. net each part.

PART I. ENGLAND UNDER FOREIGN KINGS (1066-1199).

Containing 2 Colour Plates, 5 full-page line Illustrations, and 15 in the Text.

PART II. THE RISE OF PARLIAMENT (1200-1399). Containing 2 Colour Plates, 18 full-page Illustrations, and 22 in the Text.

PART III. THE HUNDRED YEARS' WAR (1400-1499). Containing 1 Colour Plate, 11 full-page line Illustrations, and 13 in the Text.

PART IV. THE AGE OF ADVENTURE (1500-1599). Containing 2 Colour Plates, 16 full-page line Illustrations, and 30 in the Text.

PART V. THE CROWN'S BID FOR POWER (1600-1699). Containing 1 Colour Plate, 11 full-page line Illustrations, and 21 in the Text.

PART VI. THE RISE OF MODERN ENGLAND (1700-1799). Containing 1 Colour Plate, 11 full-page line Illustrations, and 19 in the Text.

THE EVERYDAY LIFE SERIES

A Graphic and Popular Survey of the Efforts and Progress of the Human Race, in about Six Vols. Vols. I., II., and III. now ready. Crown 8vo, duxeen. 5s. net. each.

EVERYDAY LIFE IN THE OLD STONE AGE

Written and Illustrated by MARJORIE and C. H. B. QUENNELL, Containing 128 pages, including 70 Illustrations, and a Coloured Frontispiece, from the Authors' Drawings, with a Chronological Chart.

The authors have now planned a series on the Everyday Life of Humanity. In this volume they have presented the longest and oldest periods of man as a story full of human interest. We see the animals which man hunted and fought, are carried back to the family life of the cave mouth, and realise the way the old peoples lived, wandered, and vanished. The illustrations show implements: heads of the chief human types; hunting methods; evolution of spears, darts, needles, etc.; early artists, etc.

"A small book containing much substance. . . . A vivid, simple style and sprightly humour—which last is carried even into their clever black-and-white illustrations—should give them many appreciative readers. . . . A most attractive little book."—*The Morning Post*.

EVERYDAY LIFE IN THE NEW STONE, BRONZE

AND EARLY IRON AGES. Written and Illustrated by MARJORIE and C. H. B. QUENNELL. Containing 144 pages, with 90 original Illustrations from the Authors' Drawings, of Household Life, Agriculture, Pottery, Weapons, Ornaments, etc, Including 2 Plates in Colour, a marked Map, and a Chronological Chart.

The authors show how these people prepared their food, visualise the early smiths, and the coming of Weaving and the Wheel. There is a careful and interesting account of the life, art, and industry of a Lake Village. The story covers a period rich in human achievement.

The above two works may now be obtained bound in one handy volume, as described below:

EVERYDAY LIFE IN PREHISTORIC TIMES

Containing 272 pages, 3 Plates in Colour and 2 in Monochrome, with 160 Illustrations from the Authors' Pen and Ink Drawings, two Chronological Charts and a Comparative Map. The Old Stone Age Section has an Account of the Rhodesian Skull and Nebraskan Tooth, with 2 additional Illustrations. Crown 8vo, duxeen, lettered. 10s. net.

EVERYDAY LIFE IN ROMAN BRITAIN

Written and Illustrated by MARJORIE and C. H. B. QUENNELL. Containing 128 pages, with over 100 original Illustrations from the Authors' Pen Drawings, of Cities and Camps, Villas, Ships, Chariots, Monuments, Costume, Military Life, Household Objects, Pottery, &c. Including 3 Colour Plates, Chart, and Map of Roads.

The Authors have produced simply and concisely a fascinating picture of the activities of the conquering race, their Towns and Camps, Shops, Churches, Basilicas, Baths, Military Routine, Roadmaking, and of their household life reconstructed from many varied appliances. There is a monograph on Silchester with many original reconstructions, and a chapter on Rome's position in the world empires.

"The illustrations are very good, and add much to the value of the book, which is as entertaining as it is instructive."—*The Westminster Gazette*.

The later volumes will deal with the Anglo-Saxon and Norman; Mediæval; and Renaissance Periods.

THE ENGLISH INTERIOR

From Tudor Times to the XIXth Century. By ARTHUR STRATTON, F.S.A., F.R.I.B.A. Containing nearly 120 full-page Plates, including some in Collotype and in Colour, from special Photographs, Measured Drawings, Sketches, and from old Engravings, with numerous Text Illustrations. Large 4to (15 × 11½ in.), art buckram, gilt. £4 4s. net.

"This beautiful volume is a worthy successor to the series of splendid monographs which have been published by Messrs. Batsford in recent years. . . . The descriptive text is distinguished by sound scholarship and catholic sympathies. . . ."—*The Times*.

THE ENGLISH FIREPLACE

By L. A. SHUFFREY. Illustrated by a series of fine examples (chiefly Renaissance) on 130 full-page Collotype Plates, from Photographs, with 200 Text Illustrations from Sketches, Measured Drawings, and Photographs. Small 4to, art linen, gilt. £2 10s. net.

ITALIAN RENAISSANCE FURNITURE

By WILHELM VON BODE. Translated by Mary E. HERRICK. With 134 Illustrations from Photographs of Chests, Cupboards, Chairs, Mirrors, Frames, Tables, Stands, etc. Large 8vo, cloth, gilt. 25s. net.

THE DECORATIVE WORK OF ROBERT AND

JAMES ADAM. Being a Reproduction of all the Plates illustrating DECORATION and FURNITURE from their "Works in Architecture," published 1778-1812. Containing 30 large folio Plates (size 19 in. by 14 in.), giving about 100 examples of Rooms, Ceilings, Chimneypieces, Tables, Chairs, Vases, Lamps, Mirrors, Pier-glasses, Clocks, etc., etc. Large folio, handsomely bound in old style. £1 15s. net.

RENAISSANCE ITALIAN PLASTERWORK

By ARDINNO COLASANTI. A Series of 192 fine Plates of large-scale Reproductions of Modelled and Painted Ceilings and Vaults. With brief Italian Introductory Text. Small folio, art linen, gilt. 30s. net.

THE FOUR VOLUMES OF

BATSFORD'S LIBRARY OF DECORATIVE ART

form an attractive Series of remarkable scope and completeness. It reviews the Development of English Decoration and Furniture during the three Renaissance Centuries, XVI., XVII., and XVIII. (1500-1820). Each volume has an extensive series of Plates, and is a complete guide to the work of its Period.

The division is into three great periods—which may be broadly called Elizabethan; Stuart and Georgian; and Classic, with a separate volume each for Stuart Furniture and Decoration. The volumes are remarkable for the beauty and number of their illustrations, the simplicity and clearness of their arrangement, and their moderate prices. The complete series of four volumes is published at prices amounting to £11 3s., but is supplied for the present at the special price of £10 10s. net.

EXTRACTS FROM PRESS NOTICES OF THE SERIES

"These handsome volumes with their extremely fine and copious illustrations provide a full survey of English Furniture and Decoration."—*The Times*.

"While the pages, both printed and pictorial, are scrupulously factful, the authors write with such charm that the reader is able to visualise something of the social life of the period, for the English home is inextricably interwoven with the English character. On the technical side also the volumes are notable. Stately in form, they are models in respect of binding and printing, and the numerous and valuable illustrations are of the highest order of reproduction."—*The Glasgow Herald*.

For Individual Descriptions of the Volumes see the two following pages.

BATSFORD'S "LIBRARY OF DECORATIVE ART" (DIVN. I).
DECORATION AND FURNITURE IN ENGLAND

DURING THE EARLY RENAISSANCE, 1500-1660. An Account of their Development and Characteristic Forms during the Tudor, Elizabethan and Jacobean Periods, by M. JOURDAIN. Containing 20 Chapters; comprising about 300 pages, and over 200 full-page Plates (with Coloured Frontispiece and some in photogravure), including over 400 Illustrations, from specially made Photographs and Measured Drawings, and from Engravings. With a Foreword by Colonel EDWARD F. STRANGE, O.B.E., Keeper of Woodwork at the Victoria and Albert Museum. Folio (size $14 \times 10\frac{1}{2}$ in.), cloth, gilt, £3 net.

After an Introduction on the social life of the period, Miss Jourdain traces foreign influences, and gives a section on all Decorative Features as: Interiors; Colour-Decoration; Panelling and Carving; Doors; Chimney-pieces; Staircases; Ceilings and Decorative Detail in Plaster, Metalwork, Glazing, etc. Under Furniture, the characteristic illustrations show design and form in Tables, Chairs, Cabinets, Chests, Beds, Sideboards, Cupboards, etc.

"A vivid and valuable work on a very interesting period."—*The Manchester Guardian*.

"The material is handled with mastery and sympathy, and the illustrations give exactly what is wanted."—*The Times Literary Supplement*.

"Sumptuous alike in print, paper, and illustrations, it is a delightful possession, and a desirable book of reference."—*The Field*.

BATSFORD'S "LIBRARY OF DECORATIVE ART" (DIVN. II).

FURNITURE IN ENGLAND FROM 1660 TO 1760

By FRANCIS LENGYON. A Survey of the Development of its Chief Types. Containing 300 pages with over 400 Illustrations, printed in sepia, from special Photographs, together with 5 in Colours. Second Edition, revised, with many new Illustrations. Folio (14 in. \times $10\frac{1}{2}$ in.), handsomely bound in cloth, gilt. £2 10s. net.

Contents:—The Dutch and French Influence, 1660-1715—The Venetian Influence, 1715-1743—The Rococo, Chinese and Gothic Fashions, and the Classical Reactions, 1740-1760—Chairs, Stools, and Settees, with Upholstery—Beds, Cornices, and Curtains—Tables—Bookcases and Cupboards—Pedestals and Brackets, Stands for Cabinets—Mirrors—Clock Cases—Veneer and Marquetry—Gesso—Silver Furniture—Lacquer.

"... Like the other works of this series, it is magnificently illustrated. The plates form the finest series of representations of late seventeenth and early eighteenth century interiors and their component parts that have been collected together in any work of a similar character. The examples selected are not only typical, but typical of the best."—*The Connoisseur*.

DECORATION IN ENGLAND FROM 1660 TO 1770

By FRANCIS LENGYON. A Review of its Development and Features. Containing 300 pages with over 350 Illustrations, of which 133 are full-page, printed in sepia, from special Photographs, and 4 in Colours. New Impression, with corrections. Folio (14 in. \times $10\frac{1}{2}$ in.) handsomely bound in cloth, gilt. £2 10s. net.

Contents:—Decoration, 1660-1715, 1715-1740, 1745-1770—Woodwork and Panelling—Wood-Carving—Door-Cases—Chimney-pieces—The Hall and Staircase—Decorative Painting—Plasterwork—Firebacks, Andirons and Grates—Door Furniture—Lighting.

"The volume must rank as one of the standard works on the period treated, and there are few, if any, among them so well informed, so exhaustive in their treatment, or so superbly illustrated."—*The Connoisseur*.

"Photographs and plates as perfect as they can be made are grouped in sections following the introduction. The furniture-lover will feel stimulated as his pet weakness and his most cherished style will greet him and wonders beside ready to convert him to other loves."—*The Morning Post*.

BATSFORD'S "LIBRARY OF DECORATIVE ART" (DIVN. III).

DECORATION AND FURNITURE IN ENGLAND DURING THE LATER XVIIIth CENTURY, 1760-1820.

An Account of their Development and Characteristic Forms, by M. JOURDAIN. Containing 15 Chapters; comprising about 300 pages, with over 180 full-page Plates (a selection in collotype), including over 400 Illustrations, from specially made Photographs and Measured Drawings, and from Engravings. With a Foreword by Professor A. E. RICHARDSON, F.R.I.B.A. Folio (size 14×10½ in) cloth, gilt. £3 3s. net.

Contents: Introduction—Decoration—Interiors—Artists and Craftsmen—Materials and Processes—Decorative Painting—Chimney-pieces—Doors—The Hall and Staircase—Plaster-work—Metal Work—Lighting Fittings—Furniture: Its Development—Materials—Methods and Processes—Types—Metal Fittings.

"This volume has not only to complete a work admirably done, but has to cover the most important ground of all. It is perhaps sufficient to say that the author has risen to the occasion. Many beautiful rooms by the less-known architects are included which have never before been illustrated. Altogether this book is a fine volume on a fine subject never before adequately treated. Professor Richardson supplies an excellent introduction."—Professor C. H. REILLY, F.R.I.B.A., in *The Manchester Guardian*.

A HISTORY OF ENGLISH WALLPAPER

From the earliest Period to 1914. By A. V. SUGDEN and J. L. EDMONDSON. Comprising 270 pages on Wallpapers' ancestry—Early Wallpapers—Eighteenth Century Developments—Famous Pioneers—Chinese Papers and English Imitations—Late Georgian Achievements—The Coming of Machinery—How Wallpaper "found itself"—The Coming of William Morris—Developments of Taste and Technique—Mill Records. With 70 plates in colour and 190 Illustrations in half-tone. Large 4to, handsome Art Buckram, Gilt Boxed. £3 3s. net.

ENGLISH INTERIORS FROM SMALLER HOUSES OF THE XVIIth TO XIXth CENTURIES, 1660-1820.

By M. JOURDAIN. Illustrating the simpler type of Design during the Stuart, Georgian, and Regency Periods. Containing 200 pages, and 100 Plates, comprising 200 Illustrations, from Photographs and Measured Drawings of Interiors, Chimney-pieces, Staircases, Doors, Ceilings, Panelling, Metalwork, Carving, etc., from minor Country and Town Houses. With Introduction and Historical Notes. Large 4to, cloth, gilt. 24s. net.

Contents:—Decoration, 1660-1725. Decoration: Palladian—Rococo. The Classic Revival and Regency, 1760-1820. Proportion of Rooms—Hall and Passage—Windows—The Staircase—Walls—Doors—Chimney-pieces—Ceilings.

"The work is remarkably well illustrated; the plates show details of carving and moulding with great clearness. Miss Jourdain has divided her work into sections, each dealing with a particular feature of the interior, and the illustrations are arranged in chronological order. Her text is always lucid and informative."—*The Connoisseur*.

THE DECORATIVE ARTS IN ENGLAND, 1660-1780.

By H. H. MULLINER, with an Introduction by J. STARKIE GARDNER. A Series of 110 full-page Plates from Photographs illustrating 256 Specimens of Furniture, Lacquering, Marquetry, and Gesso, Chandeliers, Clocks; Stuart and Georgian Silver—Sconces, Cups, Bowls, Tea and Coffee Sets—Enamels, Locks, Battersea Enamel, Ormolu Vases, Tapestry, Needlework, Bookbindings. With brief Historical Introductions and full descriptions. Folio, half-parchment, gilt. £3 10s. net.

"Sumptuously printed and lavishly illustrated, emphatically one of the few books that really count in the collector's library."—*The Observer*.

OLD ENGLISH FURNITURE

Its Characteristics, Features, and Detail from Tudor Times to the Regency. For the use of Collectors, Designers, Students, and Others. By J. T. GARSIDE, 8vo, cloth, gilt. 10s. 6d. net.

Division I. THE OAK PERIOD, 1500-1630. Containing 30 Plates reproduced from the Author's specially prepared Drawings illustrating about 400 details of Table Legs; Bed-posts; Corbels; Finials; Turned Feet; Carved Friezes; Moulded Capitals; Panels: Linenfold, Carved, Arched, Geometrical; Inlay Motives, Metal Fittings, etc. Including also Drawings of type-pieces of the period and a Series of 20 Photographic Illustrations. With an Historical Introduction, Accounts of each type of Piece and Feature, and Descriptive Notes.

"The volume explains the styles and characteristic details with a conciseness, precision, and wealth of graphic illustration that cannot but repay attention. The book admirably serves the purposes of a reader out to train his eye in recognising form."—*The Scotsman*.

Three succeeding volumes will be devoted to the Walnut or Late Stuart Period; the Mahogany or Georgian Period; and the Satinwood or Revived Classic Period.

ENGLISH FURNITURE AND DECORATION

1680-1800. Illustrated in a Series of Photographic Plates selected and arranged, with brief Introduction by G. MONTAGUE ELLWOOD. With 200 Plates, comprising over 300 Examples of Interiors, Doors, Ceilings, Chimney-pieces, Chairs, Tables, Cabinets, Bookcases, Settees, etc., etc. New Impression. 4to, cloth, gilt. 30s. net.

BATSFORD'S COLLECTORS' LIBRARY

A Series of Handbooks written by experts, providing information of practical value to Connoisseurs, Collectors, Designers, and Students. Each volume forms an ideal introduction to its subject, and is fully illustrated by Reproductions in Colour and from Photographs. 8vo, cloth, gilt. Price 8s. 6d. net each, excepting the two marked.*

8vo, cloth, gilt. Price 8s. 6d. net each, excepting the two marked *

*OLD ENGLISH FURNITURE. By F. FENN and B. WYLLIE.

With 94 Illustrations. *New Impression*. 10s. 6d. net.

OLD PEWTER. By MALCOLM BELL. With 106 Illustrations. SHEFFIELD PLATE. By BERTIE WYLLIE. With 121 Illustrations.

ENGLISH EMBROIDERY. By A. F. KENDRICK. With 64 Illustrations.

FRENCH FURNITURE. By ANDRÉ SAGLIO. With 59 Illustrations.

DUTCH POTTERY AND PORCELAIN. By W. P. KNOWLES. With 54 Illustrations.

FRENCH POTTERY AND PORCELAIN. By H. FRANTZ. With 77 Illustrations (*Now out of print*).

ENGLISH TABLE GLASS. By PERCY BATE. With 254 Illustrations. (*Now out of print*.)

*PORCELAIN. By WILLIAM BURTON. With over 50 full-page Plates illustrating 87 fine examples of the Porcelain of Various Countries and Periods. *New Impression*. 10s. 6d. net.

MOOT POINTS

Friendly disputes upon Art and Industry between WALTER CRANE and LEWIS F. DAY. 90 pages, with eight amusing Caricatures of the Artists by WALTER CRANE. Demy 8vo, in paper wrapper. 1s. 6d. net.

A HANDBOOK OF ORNAMENT

With 3000 Illustrations of the Elements and the Application of Decoration to Objects, *e.g.* Vases, Frets, Diapers, Consoles, Frames, Jewellery, Heraldry, etc., and grouped on over 300 Plates, reproduced from the Author's specially prepared drawings. With Descriptive Text to each subject. By Professor F. SALES MEYER. Large 8vo, cloth, lettered. 16s. net.

"IT IS A LIBRARY, A MUSEUM, AN ENCYCLOPÆDIA, AND AN ART SCHOOL IN ONE. TO RIVAL IT AS A BOOK OF REFERENCE ONE MUST FILL A BOOKCASE. The quality of the drawings is unusually high, and the choice of examples is singularly good. . . The text is well digested, and not merely descriptive or didactic, but an admirable mixture of example and precept. So good a book needs no praise."—*The Studio*.

THE STYLES OF ORNAMENT

From Prehistoric Times to the Middle of the XIXth Century. A Series of 3500 Examples Arranged in Historical Order, with Descriptive Text. By ALEXANDER SPELTZ. Revised and Edited by R. PHENÉ SPIERS, F.S.A., F.R.I.B.A. Containing 560 pages, with 400 full-page Plates exhibiting upwards of 3500 separate Illustrations. Large 8vo, cloth, gilt. 20s. net.

MR. WALTER CRANE, in a lengthy review in the *Manchester Guardian*, wrote: ". . . To pack into a single volume of some 626 pages and 400 illustrations a really intelligible account of the styles of ornament prevailing in the world from prehistoric times to the middle of the nineteenth century is a REMARKABLE FEAT. . . The illustrations are for the most part well chosen and characteristic, and are drawn with decision and facility.

A HISTORY OF ORNAMENT: I. ANCIENT AND MEDIEVAL.

By A. D. F. HAMLIN. An Account of the Decorative Arts in Primitive, Classic, Byzantine, and Mediæval Times, to 1500. Containing upwards of 800 Illustrations, from Photographs and Drawings, including 22 special full-page Plates (400 Figures), 7 in Colour, showing Details, Metal-work, Furniture, Tiles, Mouldings and Tracery, Pottery, etc. In 2 Volumes. Large 8vo, cloth, gilt. 24s. net each; or 2 vols. 45s. net.

A HISTORY OF ORNAMENT: II. RENAISSANCE AND MODERN.

By A. D. F. HAMLIN. Decoration in Italy, France, Spain, the Netherlands, and England from 1500 to the 20th century. With 50 full-page Plates from Photographs and Drawings, comprising 150 Illustrations, and about 280 line Illustrations, etc., and a series of 23 Plates, 4 in Colour, illustrating 350 figures of Detail.

"The book fulfils its purpose as forming a concise and well-proportioned introduction to the history of the rise and development of Renaissance ornament."—*The Connoisseur*.

SHOULD WE STOP TEACHING ART ?

By C. R. ASHBEE. An interesting and outspoken account of modern Art Education. 8vo, boards, buckram back. 3s. 6d. net.

MONOGRAPHS OF ITALIAN DECORATIVE ART

English Editions. Small crown 4to, boards. 7s. 6d. net each volume.

ITALIAN PEASANT RUGS. A Handbook by ALBERT SAUTIER, with 31 fine Plates, including 6 in Colour, illustrating 42 typical specimens, and 45 pages of Text.

VINOVO AND ITS PORCELAIN. By L. DE MAURI (E. SARASINO). A reliable Guide to this Famous Ware, comprising 39 pages of Text, and 30 Photographic Plates.

THE SICILIAN CARETTO. A monograph on this remarkable type of decorated cart, by GUISEPPE CAPITO. Comprising 56 pages of Text and 15 Plates, with many Text Illustrations.

THE ITALIAN ART OF BOOKBINDING. A Monograph on the beautiful Italian Bookbindings of the Fifteenth and Sixteenth Centuries, by VITTORIO DE TALDO. Comprising 26 pages of text and 37 plates, of which 8 are in colour.

THE SIGNIFICANCE OF THE FINE ARTS

A Review of the Development of Architecture and the Decorative Crafts. Containing: Classical and Mediæval Architecture; The Renaissance; Modern Architecture; Sculpture; Painting; Landscape Design; City Planning; The Industrial Arts; and Music. By C. HOWARD WALKER, RALPH ADAMS CRAM, H. VAN B. MAGONIGLE, LORADO TAFT, F. L. OLMSTED, and others. 482 pages, illustrated by about 250 Works of Art from Photographs and Drawings. Large 8vo., cloth, gilt, 18s. net.

- A SHORT HISTORY OF ART FROM PREHISTORIC TIMES TO THE XIXth CENTURY.** Translated from the French of Dr. ANDRÉ BLUM. Edited and Revised by R. R. TATLOCK. Illustrated by 128 full-page Photographic Plates, comprising about 250 examples of the finest Painting, Sculpture, Architecture, and Decorative Art of Early, Classic, Byzantine, Gothic, Renaissance, and Recent Times. Including also about 100 Illustrations in the Text from Drawings, Engravings, and Plans. Medium 8vo, cloth, gilt. 25s. net.

THE YOUNG PEOPLE'S STORY OF ART

By IDA PRENTICE WHITCOMB. A Popular Account of Art Development from Ancient Egypt to Modern Times. Containing 86 full-page Plates of Paintings by Old and Modern Masters, Sculpture, and famous Buildings. Large 8vo, cloth. 18s. net.

A SHORT HISTORY OF ART

By JULIA B. DE FOREST. Edited, revised, and largely re-written by CHARLES H. CAFFIN. A concise history of the Arts of Painting, Sculpture, and Architecture, from the Earliest Times to the End of the Nineteenth Century. Containing 289 Illustrations from Photographs of famous Paintings, Sculpture, and Buildings of all Periods. Large 8vo, art linen. 25s. net.

THE NATION'S TREASURES

45 full-page Plates of Measured Drawings of Old Furniture in the Victoria and Albert Museum. By H. P. BENN and H. P. SHAPLAND. With Descriptive Notes to the Illustrations. 4to, stout paper wrappers. 2s. 6d. net.

NATIVE-PRINTED JAPANESE ART BOOKS

GEOMETRICAL FORMS. A Collection of about 2000 Designs, founded on the Circle, Floral Elements, etc. Square 8vo. 8s. 6d. net.

BIRD STUDIES. 46 Sketches, with Flowers, Fish, Insects, etc., in the Style of BAIREI KONO, printed in Tints. Large 8vo. 7s. net.

NATURE STUDIES. 25 Single and 13 Double-page Sketches, finely drawn and printed in Tints, of Birds, Animals, Fish, etc., with Plant Backgrounds. Large 8vo. 7s. net.

ANIMAL STUDIES. 24 Double and 2 Single-page Tinted Drawings of Mammals, Fish, Birds, Crayfish, etc., in natural surroundings. Large 8vo. 7s. net.

PLANT STUDIES. 12 Large Water-Colours, finely drawn in the manner of WATANABEI SEITEI, of Flowers, Insects, Birds, etc., and charmingly reproduced in Colours. Oblong 4to, 10s. 6d. net.

THE DECORATIVE ART OF JAPAN

By Sir FRANCIS PIGGOTT. With 177 Illustrations, including 32 full-page Plates, of which 11 are in Colours. Quarto, linen. 25s. net.

THE MUSIC AND MUSICAL INSTRUMENTS OF JAPAN. By Sir FRANCIS PIGGOTT, Kt., M.A., LL.M. Second Edition, revised. With 5 Collotype Plates and 35 smaller Illustrations. Demy 4to, half-morocco, gilt. 10s. 6d. net.

HANDBOOK OF THE OPERAS

By EDITH B. ORDWAY, New York. A collection of stories of 56 popular Operas by famous composers: Aida, Carmen, Cavalleria Rusticana, Faust, Lohengrin, Madame Butterfly, Pagliacci, Parsifal, Tales of Hoffman, Tannhäuser, Il Trovatore, etc. With accurate data as to the class of Opera, date and place of first production, outline of the play, names of composer and librettist, list of leading characters and their singing parts, etc. 8vo, cloth. 7s. 6d. net.

HOMEWORK AND HOBBYHORSES

New Poems by Boys of the Perse School, Cambridge. Edited by H. CALDWELL COOK, M.A. Containing 46 Poems, Ballads, Rimes, with 5 Carols set to Music composed by F. G. HAMBLETON. Small crown 8vo, cloth, paper sides. 3s. 6d. net.

HISTORIC TEXTILE FABRICS

By RICHARD GLAZIER. Containing: Materials—The Loom—Pattern—Tapestries—Dyed and Printed Fabrics—Church Vestments, etc., with about 100 Plates from Photographs and from the Author's Drawings, including 4 in Colour, and 43 Line Diagrams, illustrating over 200 varieties of Textile Design. Large 8vo, cloth, gilt. 21s. net.

"The book should be in the hands of all artists, teachers, students, designers, and salesmen, and the general public would be the richer for a close study of such an admirable work, which will bring about a greater appreciation of the work of the past and have a stimulating effect upon work of the present and the future."—*Journal of the Textile Institute*.

POPULAR WEAVING AND EMBROIDERY IN

SPAIN. By MILDRED STAPLEY. Including Chapters on Plain and Fancy Weaving, Tassels and Fringes, Appliqué, Embroidery: White, Black-and-White, and Coloured; Drawn-work, Filet Lace, etc. Illustrated by 3 Plates in Colour, and 118 from Photographs, comprising upwards of 150 examples, chiefly of the XVI-XVIIIth Centuries. With 20 Diagrams of Stitch Workings. Small 4to, art canvas, gilt. 32s. net.

FLORAL FORMS IN HISTORIC DESIGN

Drawn by LINDSAY P. BUTTERFIELD, Designer, with Introduction and Notes by W. G. PAULSON TOWNSEND. Containing 30 Plates in Collotype and Line, showing about 100 Decorative Adaptations of the Rose, Carnation, Fruit Blossom, etc., from Eastern and European stuffs, and from old Herbals. Large folio, in portfolio, 15s. net.

BATIKS AND HOW TO MAKE THEM

By PIETER MIJER (New York). With 20 full-page Plates from Photographs of ancient Javanese and modern Dutch and American Batiks, and of Tools and Equipment, etc. Imperial 8vo, cloth. 10s. 6d. net.

DESIGNS FOR SWISS FILET LACE

(*Les Dentelles de Gruyère*). Containing 36 full-page Collotype Plates with over 100 designs, by the lace makers of Gruyère in Switzerland, in historic and modern styles. Oblong 4to, stiff paper covers, lettered. 14s. net.

THE STORY OF TEXTILES

By PERRY WALTON. A survey of the origin and growth of the Textile Industry. With chapters on the History of Linen and Silk, Plant and Growth of Cotton-Wool; Inventors and their Machinery; Bleaching, Dyeing, Printing, Mercerising Process; etc. With 48 full-page Plates. 8vo, cloth, lettered. 30s. net

THE TAPESTRY BOOK

By HELEN CHANDLER CANDEE. Containing accounts of the history of Tapestry, methods of manufacture and technical terminology, with Notes on the chief makers and artists and their products. Containing 100 full-page Illustrations, including 4 in Colour. 8vo, art canvas, coloured design. 32s. 6d. net.

A Panorama of Three Centuries of Fashionable Dress

HISTORIC COSTUME

A Chronicle of Fashion in Western Europe, 1490-1790. By FRANCIS M. KELLY and RANDOLPH SCHWABE. Containing the chief characteristics of Dress in each century. Illustrated by some hundreds of full-page and text Sketches from original sources by RANDOLPH SCHWABE of typical groups, figures, and details. Including 7 Plates specially reproduced in Colour, and 70 Photographic reproductions of Historic Pictures, Portraits, Scenes, etc. Large 8vo, cloth, gilt. 25s. net.

"Intended primarily for the costumier, film producer, and artist, it is full of delight for the ordinary reader, who will find it an excellent help in the pleasant game of trying to construct a livelier vision of the past."—*The Queen*.

A CENTURY OF FRENCH FASHION AND COSTUME.

A Miniature Portfolio of 80 Plates, coloured by hand, giving a panorama from the Regency to present times, in 4 complete quarter-century sections. Square 8vo, in small portfolio, artistic boards. 20s. net.

A REVIEW OF FRENCH FEMALE COSTUME

FROM 1037 TO 1870. By P. L. DE GIAFFIERI. Represented in 10 Epochs, each containing 12 fully Coloured Plates. With Text in French. Complete in 10 Parts. Folio, in cloth portfolio, gilt. £4 net.

HISTORIC COSTUME

A resume of the characteristic types of Costume from the most Remote Times to the Present Day. By K. M. LESTER. Director of Art Instruction, Public Schools, Peoria, Illinois. Containing Chapters on Historic Costume, Colonial Costume in America, and American Costume. 236 pages, with 3 full-page illustrations and 61 drawings in the text, coloured frontispiece, bibliography and index. Crown 8vo, cloth. 12s. 6d. net.

THE PSYCHOLOGY OF DRESS

By FRANK ALVAH PARSONS. Containing a Survey of the Development of Design in Dress from the Early Ages to the Twentieth Century. Illustrated by over 150 Photographic Plates, reproduced from Contemporary Pictures of the XIV-XIXth Centuries, and from Engravings, Portraits, Living Dressed Models, Fashion Plates, etc. Large 8vo, cloth, gilt. 30s. net.

MASTERPIECES OF ORIENTAL RUGS

By W. GROTE-HASELBALG (Translated by G. BARRY GIFFORD). Illustrated in 120 finely Coloured Plates of carpets, prayer rugs, vshaks, tentbags, etc., from Asia Minor, the Caucasus, Russia, Turkestan, China and elsewhere. With a brief Illustrated Introduction and full analytical and Descriptive Notes. 3 Vols. 8vo, Text half-bound and Plates in portfolios. 25s. net.

ORIENTAL RUGS AND CARPETS

A brief History and Classification of their various types. With 72 Illustrations of Oriental Rugs and Weavers, together with 37 full-page Plates printed in Sepia, showing some of choicer varieties of Persian, Turkish, Indian, and other Eastern Rugs. Imperial 8vo, cloth. 12s. 6d. net.

THE CRAFT OF HAND-MADE RUGS

By AMI MALI HICKS. With 14 chapters on Old-Time Rugs, Knitted, Braided, Crocheted, Rag and Hooked Rugs, Stencil-making, Dyeing, the Batik Process, etc. Coloured Frontispiece and 21 photographic examples with numerous sketches in the text. 8vo, cloth, stamped from a special design. 12s. 6d. net.

LAMPSHADES: HOW TO MAKE THEM

By OLIVE EARLE. Containing 9 chapters, with numerous full-page Plates from Photographs, and Text-Diagram Drawings. Large 8vo, cloth, gilt. 10s. 6d. net.

ENGLISH IRONWORK OF THE XVIIth AND XVIIIth CENTURIES.

By J. STARKIE GARDNER. Containing 330 pages, with over 250 Illustrations, including 80 Collotype Plates, and numerous Measured Drawings, Sketches, and Photographs. Crown 4to, art linen, gilt. £2 10s. net.

ENGLISH AND SCOTTISH WROUGHT IRONWORK.

By BAILEY SCOTT MURPHY, Architect. Containing 80 fine Plates (size 21½ in. by 14½ in.), 68 reproduced from Measured Drawings, and 12 from Photographs specially taken. With Descriptive Text. Imperial folio, buckram, gilt. £4 4s. net.

ENGLISH LEADWORK: ITS ART AND HISTORY

A Book for Architects, Antiquaries, Craftsmen, and Owners and Lovers of Gardens. By LAWRENCE WEAVER, F.S.A. Containing 280 pages, with 441 Illustrations from Photographs and Drawings. Large 4to, art linen, gilt. 30s. net.

AN ILLUSTRATED HISTORY OF ENGLISH

PLATE. Ecclesiastical and Secular, illustrating the Development of Silver and Gold Work of the British Isles from the earliest known examples to the latest of the Georgian Period. By Sir CHARLES JAMES JACKSON, F.S.A. With a Coloured Frontispiece, 76 Plates finely executed in Photogravure, and 1500 other Illustrations, chiefly from Photographs. Two volumes, small folio, bound in half-morocco. £10 10s. net.

EARLY STAFFORDSHIRE POTTERY

Illustrated from the collection of Major CYRIL EARLE. Containing 200 Photographic Illustrations, 10 full-page Coloured Plates, and 60 Illustrations of Romano-British, Saxon, and other early ware. Royal 4to, printed on hand-made paper, bound in cloth, gilt. £2 2s. net.

A PRIMER OF MODERN ART

By SHELDON CHENEY. The first comprehensive introduction to Art "after Impressionism," illustrating the work of Cezanne, Gauguin, Van Gogh; Cubists, Futurists, and Expressionists. Sculpture from Rodin to Epstein; and Architectural Work. Illustrated by 175 examples of the work of Modern Artists. Large 8vo, cloth, gilt. 30s. net.

THE CONCEPTION OF ART

By HENRY RANKIN POORE. Containing 102 Illus. from Photographs of Ancient and Modern Paintings, Sculptures, etc., by celebrated Artists. Large 8vo, art linen. 15s. net.

MURAL PAINTING IN AMERICA

By EDWIN H. BLASHFIELD. Containing 328 pages and 56 Illustrations of the work of famous Modern Artists. 8vo, cloth. 12s. 6d. net.

CONCERNING PAINTING: CONSIDERATIONS

THEORETICAL AND HISTORICAL. By KENYON COX. A series of essays by a prominent American Artist, with 32 Illustrations from the work of the Italian, Flemish, and Dutch Schools, and some examples of XIXth-Century Painting. 8vo, cloth. 12s. 6d. net.

ART IN NEEDLEWORK

A Book about Embroidery. By LEWIS F. DAY and MARY BUCKLE. Fourth Edition, revised. Containing 86 full-page Plates, reproduced from Photographs, and 45 Illustrations in the Text. Crown 8vo, cloth. 6s. net.

DRAWING, DESIGN AND CRAFTWORK

For Teachers, Students, and Designers. By FREDK. J. GLASS. Containing 224 pages, with over 1750 Illustrations on 214 Plates, from Drawings by the Author. Demy 8vo, cloth. 12s. net.

"Mr. Glass's book is very comprehensive, embracing practically every kind of art work that is likely to be attempted in elementary or secondary schools, and ranging from simple drawing to various forms of craft work. The book is lavishly illustrated, and its general get-up reflects the utmost credit on all concerned."—*The Journal of Education*.

THE ART OF LOOKING AT PICTURES

By CARL H. P. THURSTON. An Introduction to the Old Masters, arranged alphabetically, containing 32 full-page Plates from Photographs of their Masterpieces, with notes on the essential qualities of their art, and extracts from celebrated critics. 12mo, cloth. 12s. net.

HOW TO STUDY PICTURES

By CHARLES H. CAFFIN. The Author has selected 56 representative Painters, from Cimabue to Monet, dealing with them in 28 interesting chapters, profusely illustrated. Containing 495 pp. and 56 Illustrations. 8vo, cloth. 15s. net.

RODIN: THE MAN AND HIS ART

By JUDITH CLADEL. Translated by S. K. STAR, with a Critical Appreciation by JAMES HUNEKER. Containing 47 full-page Plates from special Photographs of Rodin's work in marble, plaster and bronze. 4to, cloth, gilt. 32s. net.

MODERN BRITISH SCULPTURE

An Official Record of Work by Members of the Royal Society of British Sculptors. Containing 112 Photographic Plates of Nude and Draped Figures, War Memorials, Groups, Panels, Heads, etc., by Sir T. BROCK, W. R. COTTON, F. W. POMEROY, ALFRED DRURY, and many other artists. With Introduction by A. L. BALDRY. Large 8vo., cloth, lettered, 7s. 6d. net.

PRACTICAL HINTS FOR ART STUDENTS

By CHARLES A. LASAR. A Series of Short Talks, for Beginners on Drawing, Composition, Form, Colour, and similar subjects. Comprising over 200 pages, with 84 Pen-and-Ink Sketches from the Author's Drawings. Small crown 8vo, cloth, lettered. 6s. net.

DRAWING FOR ART STUDENTS AND ILLUSTRATORS. By ALLEN W. SEABY. Containing 220 pages, with over 70 Illustrations printed in Sepia, mostly full-page Plates, from drawings by Old and Modern Artists. Medium 8vo, cloth, paper sides. 12s. net.

PEN DRAWING

By CHARLES D. MAGINNIS. With a special chapter on Architectural Drawing. Third Edition. With 72 Reproductions of the Work of the principal Black-and-White Artists, Practical Diagrams, etc. Crown 8vo, art linen. 6s. net.

PRACTICAL DRAWING

By E. G. LUTZ. A manual of practical directions, hints and suggestions on Materials and Instruments, Methods and Processes, Geometry, Perspective, Composition, Lettering, Figure and Costume Work, etc. With 170 Illustrations, comprising over 400 examples. Crown 8vo, cloth boards. 6s. 6d. net.

THE ART OF DRAWING IN LEAD PENCIL

By JASPER SALWEY, A.R.I.B.A. A Practical Manual dealing with Materials, Technique, Notes and Sketching, Building up, Form and Style, Process Reproduction, etc. Second Edition, revised and enlarged. Containing 232 pages with 122 finely printed reproductions of selected Pencil Drawings of Land and Seascapes, Figure-Studies, Book-Illustrations, etc. Medium 8vo, cloth, gilt, paper sides. 12s. 6d. net.

SKETCHING IN LEAD PENCIL FOR ARCHITECTS AND OTHERS.

By JASPER SALWEY, A.R.I.B.A. An introduction to the same author's "Art of Drawing in Lead Pencil," but entirely with sketching as differentiated from the making of finished drawings. A practical manual for the Student, Artist and Architect. Containing 111 pages and 56 illustrations, by well-known artists in the medium, and by the author. Medium 8vo, half-cloth.* 7s. 6d. net.

CLASSROOM PRACTICE IN DESIGN

By JAMES PARTON HANEY, Peoria, U.S.A. A concise Manual, with numerous Plates of the Elements of Design, etc. Large 8vo, stiff paper covers. 3s. net.

APPLIED DRAWING

By HAROLD HAVEN BROWN. With chapters by James Hall, Estelle Izor, E. W. Watson, R. Ensign, treating of Materials and Methods, Nature Analysis, Plant and Animal Forms, Lettering, Perspective, Colour, etc., etc. With 4 Coloured Plates and numerous full-page Illustrations. A Course of Design, a Handbook of Drawing and Composition in one handy volume. Large 8vo, cloth, lettered. 10s. 6d. net.

GRAPHIC FIGURES. THE PRACTICAL SIDE OF DRAWING FOR CARTOONS AND FASHIONS.

By E. G. LUTZ. Illustrated by numerous full-page Drawings by the Author, after famous caricature artists, applying the methods found remarkably helpful in the Author's "Practical Drawing." Large crown 8vo, half-bound. 8s. 6d. net.

FASHION DRAWING AND DESIGN

By LOUIE E. CHADWICK. Illustrated by numerous examples of Historic Fashion Plates, Explanatory Sketches by the author, Figure Studies, and a series of about 80 full-page and double Plates of Contemporary Fashion Drawings by well-known artists. Large 8vo, cloth, lettered. 15s. net.

MASTERPIECES OF GREEK SCULPTURE

60 full-page Plates giving clear reproductions of well-known, Masterpieces, including Archaic Panels, Metopes, Pediments and Friezes, etc. With Introduction and Titles in German. Small 4to, paper covers. 5s. net.

SIXTEENTH CENTURY PORTRAITS BY GREAT MASTERS.

Edited by OSWALD GOTZ. A Series of 10 Collotype Plates, mostly in Colours and Tints. The subjects are by ALBRECHT DURER, HANS HOLBEIN, LUCAS CRANACH, BURGKMAIR, and other masters. With brief German Text. 4to, paper covers. 5s. net.

MICHELANGELO, SCULPTURE AND PAINTING

100 Reproductions on 95 Plates of the chief works. With titles in English and German. Small 4to, paper covers. 5s. net.

ANIMAL STUDIES FOR THE USE OF DESIGNERS, PAINTERS, STUDENTS, &c.

60 large-scale Photographs of tame and wild animals taken from Nature in characteristic attitudes. With List of Plates in German. Small 4to, paper covers. 5s. net.

FLOWERS AND ANIMALS REPRESENTED BY OLD AND MODERN MASTERS.

11 Plates reproduced in Colour from Animal and Plant Drawings by ALBRECHT DURER and PISANELLO, Flower Pieces by VAN HUYSUM and JAN VAN LEEUWEN, with some modern animal studies. 4to, paper. 5s. net.

SUGGESTIONS FOR THE STUDY OF COLOUR

By H. BARRETT CARPENTER. A Series of 16 brief talks on Natural Colour Order—Harmony—Contrast—Discord—Keynotes—Intermingling—Effect of Lighting—Black and White, etc. Illustrated by 20 specially prepared Plates, printed in full Colour. 8vo, cloth, gilt. 8s. 6d. net.

(*Second Impression.*)

ON MAKING AND COLLECTING ETCHINGS

By Members of the Print Society, and edited by E. HESKETH HUBBARD. Containing Chapters on Etching Proper, Dry-point, Soft-ground, Mezzotint, and other Processes, Printing, etc. Illustrated by 10 whole-page reproductions, and numerous Diagrams. Second Edition, re-illustrated. 8vo, half-bound, 21s. net.

THE PROCESS AND PRACTICE OF PHOTO-ENGRAVING.

By HARRY A. GROESBECK, Jun. Containing 260 pages, and 280 Diagrams and Illustrations, including Metal Plates; Lenses and Light; Making Line and Half-tone Negatives; Printing on Metal; Etching; Colour Work; Electrotyping; Stereotypes; Repairs, etc. Demy 4to, cloth, gilt, lettered. 38s. net.

THE HUMAN FORM ("Edle Nacktheit")

A Series of Artistic Photographic Studies from Life, including a number of youthful models. Selected and arranged by LOTTE HERRLICH. Each volume contains 20 charming full-page Plates from poses specially arranged for the use of Artists, Sculptors and Designers. Title in German. 3 Series. Imperial 8vo, boards. 4s. 6d. net each. Sold only to those interested in Art.

LIVING SCULPTURE: A RECORD OF EXPRESSION IN THE HUMAN FIGURE. By BERTRAM PARK and YVONNE GREGORY. With an historical and descriptive Introduction by G. MONTAGUE ELLWOOD. Comprising a Series of 47 full-page Studies of Selected Male and Female Figures with Descriptive Notes. The Introduction is illustrated by 9 plates, giving 16 examples of the Human Form in Prehistoric, Greek, Renaissance and newest Art. Small 4to, cloth, gilt. 21s. net.

THE HUMAN FORM AND ITS USE IN ART

A Series of 118 Photographic Studies on 73 Plates from specially selected Female and Child Models, by F. R. YERBURY, including a Series of Male Studies by F. H. CROSSLEY, F.S.A. With an Introduction by G. M. ELLWOOD. Illustrated by 17 Photographic Plates and numerous Text Figures. With Descriptive Notes on the Poses. Large 8vo, cloth. 18s. net.

STUDIES OF THE HUMAN FIGURE

By G. M. ELLWOOD and F. R. YERBURY. A series of 80 Photographic Studies from Male, Female, and Child Models. Introduction, including Diagrams and Drawings. Large royal 8vo, cloth. 16s. net.

[Third Impression.]

THE HIEROGLYPHIC OR GREEK METHOD OF LIFE DRAWING By A. A. BRAUN. An original method of teaching figure-drawing, with illustrative Diagrams and Sketches in the text, and 64 full-page Plates from Photographs of a specially selected female model. 4th Edition. 4to paper. 15s. net.

THE CHILD IN ART AND NATURE

By A. A. BRAUN. Containing chapters on Anatomy, Development, and Expression, and over 300 Illustrations from Photographs and Drawings of child poses, expressions, the Child Figure in Art. Second Edition, revised and enlarged. 4to, in stiff covers. 18s. net; or cloth, gilt. 21s. net.

THE HUMAN FIGURE

An Analysis of its Construction and Pictorial Representation. By J. H. VANDERPOEL. With 54 full-page Plates and 300 smaller Illustrations, from the Author's Drawings. New Edition. Large 8vo, cloth. 16s. net.

PRACTICAL ART ANATOMY

By E. G. LUTZ. With numerous Anatomical Diagrams by the Author, all clearly and fully lettered and explained, 8vo, cloth back. 8s. 6d. net.

LETTERING AND WRITING

A Series of Alphabets and their Decorative Treatment, with Examples, and Notes. By PERCY J. SMITH. Containing 16 Plates in line, to a large scale, printed on boards. Large 4to, in Cardboard Portfolio. 6s. 6d. net.

LETTERING

By A. E. PAYNE, A.R.C.A. Containing 20 full-page Plates of large-size Alphabets and Initials, with Preliminary Text, including Diagrams. 8vo, art paper covers. 3s. 6d. net.

"A complete manual of decorative writing."—*The Times Educational Supplement.*

THE BOOK OF THE DANCE

A Series of 89 Photographic Studies by ARNOLD GENTHE, including Six in Colour. With a Note on the Place of Dancing in Life by SHAEMUS O'SHEEL, including an appreciation of the Art of Isidora Duncan and Ruth St. Denis. Imperial 8vo, art linen. £1 16s. net (formerly £2 2s. net).

FIRST STEPS IN WATER-COLOUR PAINTING

By MARTIN F. GLEASON, Supervisor of Art and Manual Training, Elementary Schools, Joliet, Illinois, U.S.A. Treating of Equipment—Mixing Colours—Plant-life Painting—Landscape. Illustration—Flat Washes, Mottled Colour, etc. With 3 Coloured Plates, illustrating 9 Sketches and 50 other reproductions of Water-Colours in Half-tone and Line. Small 4to, cloth, lettered. 9s. net.

BEGINNER'S COURSE IN SHOW CARD WRITING.

By RAY J. MATASEK. Presenting a systematic course in 64 pages and 43 Illustrations of Brush and Pen Strokes; Arrangement and Composition of Lettering; Egyptian, Italic, Full and Poster Block, Roman, Script, French, Tuscan, and Old English Alphabets; Numerals; Illustrated Suggestions for Shading and High Lighting, Scrolls, etc. Small square 8vo, stiff cardboard covers. 2s. 6d. net.

LETTERS AND LETTERING

A Treatise with 200 Examples. By FRANK CHOUTEAU BROWN, Boston, U.S.A. 8vo, cloth, lettered. 18s. net.

Contents:—Roman Capitals—Modern Roman Letters—Gothic Letters—Italic and Script—To the Beginner.

LONDON TRADESMEN'S CARDS OF THE XVIIIth

CENTURY. By AMBROSE HEAL. Illustrated by upwards of 100 full-plate Collotype reproductions of typical specimens, selected from the Author's and other important collections. Crown 4to, bound in antique style. £2 2s. net.

THE ROMAN ALPHABET AND ITS DERIVATIVES

A large-sized Reproduction of the Alphabet of the Trajan Column, By ALLEN W. SEABY. A Series of large Plates, printed from the wood blocks, and including typical examples of Renaissance, Gothic, and Modern Alphabets and Types. With Introduction and Descriptive Notes. Medium 4to, half-bound, lettered. 8s. 6d net.

PENMANSHIP OF THE XVIth, XVIIth, AND XVIIIth CENTURIES.

A Series of Typical Examples from English and Foreign Writing Books. Selected by LEWIS F. DAY. With Notes on Penmanship by PERCY J. SMITH. Containing over 100 Examples, chiefly full pages. Crown 4to. 20s. net.

"The book deserves to be studied, and should prove a very mine of suggestions for the inspiration of writers, illuminators, architects, engravers, and the numerous art workers who have to use lettering."—*The Westminster Gazette*.

MODERN DECORATIVE ART IN ENGLAND

A Series of Illustrations of its Development and Characteristics, with Introductory Text by W. G. PAULSON TOWNSEND. Large 4to, cloth, gilt. 25s. net.

TEXTILES, PRINTED FABRICS, WALL PAPERS, LACE AND EMBROIDERY, TAPESTRY, STENCILLING, BATIK, etc. Illustrating on 80 Plates 178 examples, including 51 subjects beautifully reproduced in full Colour.

INDUSTRIAL ARTS DESIGN

A Textbook of Practical Methods in the Decorative Crafts. By WILLIAM H. VARNUM. With about 500 Figures and 85 Plates of Drawings and Photographs of Furniture, Woodcarving, Metal Objects, Jewellery, Pottery, etc., and Coloured Keyplates of Tints. Large 8vo, cloth, lettered. 18s. net.

INDUSTRIAL ARTS DESIGN

A Textbook of Practical Methods in the Decorative Crafts. By WILLIAM H. VARNUM. With about 500 Figures and 85 Plates of Drawings and Photographs of Furniture, Woodcarving, Metal Objects, Jewellery, Pottery, etc., and Coloured Keyplates of Tints. Large 8vo, cloth, lettered. 18s. net.

PRIMARY INDUSTRIAL ARTS

By D. F. WILSON, University of Wisconsin, U.S.A. For the Use of Teachers in Elementary Stages. The Text deals with Paper Cutting, Pictorial Composition, Stick-Printing, Clay Modelling, Pottery, Weaving, Basketry, etc., etc. With 110 illustrations in half-tone and line. Large 8vo, cloth. 10s. net.

HANDCRAFT IN WOOD AND METAL

A Handbook for the use of Teachers, Students, Craftsmen, and others. By JOHN HOOPER and ALFRED J. SHIRLEY. With over 300 Illustrations from Drawings and Photographs. Second Edition, revised and enlarged. Large 8vo, cloth, lettered. 10s. 6d. net.

METALCRAFT AND JEWELLERY

By E. F. KRONQUIST. A Complete Manual of Instruction for the making of Simple Jewellery and Metalwork. With 152 illustrations in half-tone and line of Operations, Processes, Modern Examples, etc. 8vo, cloth, lettered. 10s. net.

THE ART OF BRASS REPOUSSE

By GAWTHORP, Art Metal Workers to His Majesty. Fifth Edition, revised and enlarged. With 43 Illustrations from Photographs, etc. 8vo, paper covers. 2s. 6d. net.

THE PROCESS AND PRACTICE OF PHOTO-ENGRAVING.

By HARRY A. GROESBECK, Jun. Containing 260 pages, and 280 Diagrams and Illustrations, including Metal Plates; Lenses and Light; Making Line and Half-tone Negatives; Printing on Metal; Etching; Colour Work; Electrotyping; Stereotypes; Repairs, etc. Demy 4to, cloth, gilt, lettered. 38s. net.

FOOT-POWER LOOM WEAVING

A full and Practical Treatise. By EDWARD F. WORST. Containing 11 Chapters, 278 pages, with a full Index, and 555 Figures of Weaving Pattern Diagrams, etc. Large oblong 4to, cloth, gilt and lettered. 25s. net.

SAMPLERS AND STITCHES

A Handbook of the Embroiderer's Art. By Mrs. ARCHIBALD CHRISTIE. Containing 34 full-page Reproductions from Photographs, a Frontispiece in Colour, and 239 Text Drawings. Crown 4to, boards, canvas back. 25s. net.

"Many books have been written on this fascinating subject, but we cannot remember coming across any more comprehensive and complete work than Mrs. Christie's. In the name of all needlewomen there should be accorded to Mrs. Christie a very grateful vote of thanks."—*Country Life*.

ETCHING CRAFT

An Illustrated Guide for Students and Collectors. By W. P. ROBINS, R.E., with a Foreword by MARTIN HARDIE, of the Victoria and Albert Museum. Second Impression, containing 250 pages on History, Technique, the work of Great Etchers, Drypoint, Aquatint, etc. Illustrated by 100 Plates of Etchings by Dürer, Rembrandt, Hollar, Whistler, Brangwyn, John, Meryon, Forain, Zorn, and others. Large 8vo, half-bound, gilt. 15s. net.

THE ART AND PRACTICE OF ETCHING

A Practical Manual, including Mezzotint, Aquatint, and Dry-point. By HUGH PARON. Treating of Apparatus, the Plate, the Press, the Studio, Mordants, the Proof, Working Methods, Paper and Printing, the Painter-Etcher, Colour Etching, etc. Illustrated by 1 Colour and 3 Monochrome Etchings by the Author, numerous practical Diagrams, Details of Texture, Work in Stages, and Reproductions of Etchings by craftsmen of former and modern times. Medium 8vo, cloth, gilt. 21s. net.

PATTERN DESIGN

For Students, treating in a practical way the Anatomy, Planning, and Evolution of Repeated Ornament. By LEWIS F. DAY. Containing about 300 pages, and 300 practical Illustrations from specially prepared Drawings and Photographs of the Principles of Repeat Design, the "Drop," the "Spot" Geometrical Ornament, etc. Third Impression. Demy 8vo, cloth, gilt. 10s. 6d. net.

"Every line and every illustration in this book should be studied carefully and continually by every one having any aspiration toward designing."—*The Decorator*.

ENAMELLING

A Comparative Account of the Development and Practice of the Art. For the Use of Artists, Craftsmen, Students, etc. By LEWIS F. DAY. With 115 Illustrations, reproduced from Special Drawings and Photographs. Demy 8vo, cloth, gilt. 8s. 6d. net.

ALPHABETS, OLD AND NEW

With 224 complete Alphabets, 30 Series of Numerals, many Ancient Dates, etc. Selected and Arranged by LEWIS F. DAY. With a short account of the Development of the Alphabet. Crown 8vo, cloth. 7s. 6d. net.

"A book which has, perhaps, proved more helpful than any ever before issued on the subject of alphabets."—*The Decorator*.

THE "PRACTICAL CRAFTS" SERIES

MODERN PRACTICAL JOINERY

A Treatise on Joiners' Work by Hand and Machine. By GEORGE ELLIS. Fifth Edition, revised and enlarged, containing 592 pages of Text, and over 1400 Illustrations, including 41 Photographic Plates and 20 double-page and folding Plates. Complete in 1 vol., 4to, cloth. £2 5s. net, or separately in 3 vols., half-bound, Vol. I, 15s. net; Vol. II., 18s. net; Vol. III., 12s. 6d. net.

"Mr. Ellis's great work has now become a classic. It is known to experts everywhere as the most comprehensive and most reliable work on joinery in the English language."—*Illustrated Carpenter and Builder*.

MODERN PRACTICAL CARPENTRY

By GEORGE ELLIS. Containing a full description of Methods of Constructing and Erecting, and various Structural Details. 450 pages, with 1100 clear and practical Illustrations. Third Edition, revised and enlarged with new illustrations added. Crown 4to, cloth. 30s. net; or separately in 2 vols., half-bound, 16s. each net.

"... It excels nearly all in its completeness. There is a large number of clear detailed drawings. The production of the work is worthy of the excellence of the subject-matter."—*The Carpenter and Builder*.

"... Anyone confronted with an unusual difficulty would almost surely find its solution somewhere in the volume."—*The Building News*.

MODERN CABINET-WORK, FURNITURE AND

FITMENTS. An Account of the Theory and Production of all kinds of Cabinet-work and Furniture. By PERCY A. WELLS, and JOHN HOOPER. Containing 400 pages, with over 1000 Practical Workshop Drawings, Photographs, and Original Designs. Third Edition, revised and enlarged. Crown 4to, cloth, lettered. 25s. net.

LESSONS IN CARPENTRY AND JOINERY

By GEORGE ELLIS. Presenting a carefully graduated series of subjects in 39 large Plates, fully lettered and dimensioned, and comprising about 500 figures and numerous practical details. With full Descriptive Text. Oblong demy 4to, cloth, lettered. 10s. 6d. net.

BUILDING REPAIRS.

A Practical Guide to their Execution. By ERNEST G. BLAKE, Containing over 200 pages, with 8 Practical Diagrams, from the Author's Drawings. Demy 8vo, cloth. 8s. 6d. net.
Contents:—Bricklayer, Tiler, Slater and Mason, Shoring, Carpenter, Plumber, Hot-water Fitter, Electrician, Plasterer, Painter, Paperhanger, and Glazier.

STAIR BUILDER'S GUIDE

A Treatise on the Theory and Practice of the Construction of Straight Flight, Platform, Cylindrical and Elliptical Stairs. By MORRIS WILLIAMS. Containing 250 pages and 30 chapters. Including 327 clear and practical Diagrams, and 31 Photographic Illustrations. Large 8vo, cloth, lettered. 12s. 6d. net.

PLASTERING : PLAIN AND DECORATIVE

A Practical Treatise on the Art and Craft, including sections on Materials, Processes and Appliances. By WILLIAM MILLAR. With a Chapter on the Historical side by the late G. T. ROBINSON, F.S.A. Fourth Edition, revised, remodelled and largely rewritten by GEORGE P. BANKART, Author of "The Art of the Plasterer," etc., with new Chapters on Lime Stucco Modelling, Modern Plasterwork, etc. Containing upwards of 400 pages, with 122 photographic plates and 123 line illustrations in the text, making in all 380 illustrations of the finest Historic and Modern Work, Working Drawings of Processes and Methods, Measured Drawings, Mouldings, etc. Small 4to, cloth, lettered. 30s. net.

THE SMALLER HOUSE OF TO-DAY

By GORDON ALLEN, F.R.I.B.A., winner of the *Daily Mail* prize for the best £1,500 House. A Review of the most recent type of smaller house demonstrating how such houses may be built to the maximum of good design, good construction and sound comfort at the minimum price. With 2 plates in colour, 64 photographic illustrations and 153 line illustrations, making a total of 219 in all, of exteriors, interiors, plans, details, drainage and heating systems, gardens, etc., by the author and other well-known architects. 8vo, cloth, lettered. 10s. 6d. net.

"A most useful addition to an architect's library and a valuable incentive to the discerning layman who wishes to have a satisfying home of his own."—*R.I.B.A. Journal*.

Uniform with the above—a useful inexpensive and well-planned volume on Cottages and Middle-Class Houses.

THE CHEAP COTTAGE AND SMALL HOUSE

By GORDON ALLEN, F.R.I.B.A. New Edition, remodelled and enlarged, containing over 150 Illustrations from Drawings and Photographs of Cottages and their Plans, Housing Schemes, etc., from the latest Designs. 8vo, cloth. 8s. 6d. net.

PRACTICAL DRAPERY CUTTING

A Handbook on Cutting and Fixing Curtains, Draperies, etc., with Descriptions and Notes, for the use of Upholsterers, Cutters, and Apprentices. By E. NOETZLI. Illustrated by 30 full-page Plates. Demy 4to, cloth, gilt. 15s. net.

MODERN TECHNICAL DRAWING

For Students, and all connected with the Building Trades. By GEORGE ELLIS. Containing a description of the methods of preparing Detail and Working Drawings, with accounts of Instruments, Lettering, Perspective, Projection, etc., and numerous full-page and smaller illustrations from the Author's Drawings. Second Impression. Large crown 8vo, cloth, lettered. 10s. 6d. net.

PRACTICAL MATHEMATICS

A complete Course of Instruction for Students and Practical Men, adapted to the requirements of the Board of Education "Lower Stage" Examination. By E. L. BATES and F. CHARLES-WORTH. Containing 520 pages, with over 330 Illustrations and numerous Exercises and Answers. Crown 8vo, cloth. 7s. 6d. net
[New Impression in preparation.]

QUANTITIES

A Textbook on Methods of Valuation and Measurement of Builders' Work. By BANISTER FLETCHER. Ninth Edition, Revised and brought down to date. With numerous Memoranda, Formulæ, and Rules. Containing upwards of 450 pages, with 10 Folding Plates and 100 other Diagrams in the Text. Crown 8vo, cloth gilt. 10s. net.

PROF. BANISTER FLETCHER'S VALUABLE TEXTBOOKS FOR ARCHITECTS AND SURVEYORS.

Crown 8vo., cloth gilt, price 10s. net. each.

VALUATIONS AND COMPENSATIONS.

A comprehensive Treatise on Valuing Land and Houses, with chapters on the Finance Act, 1909, Rating, Mortgage, with the text of all recent Acts, Rules, etc. Fourth Edition, re-written and greatly enlarged, including Forms of Precedents and an extensive series of Valuation Tables.

DILAPIDATIONS.

Sixth Edition, thoroughly revised and enlarged, with all recent Legal Decisions, and a chapter on Fixtures.

LIGHT AND AIR.

With Methods of Estimating Injuries, Reports of most recent Cases, etc. Illustrated by 27 Coloured Plates. Fifth Edition thoroughly revised.

[Now out of print.]

ARBITRATIONS.

A Text-book with the chief Cases and Forms, Rules, etc. Fourth Edition, revised and largely re-written and brought down to date, with reports of all recent cases, etc.

ARCHITECTURAL RENDERING IN WASH

By VAN BUREN MAGONIGLE, F.A.I.A. Containing 160 pages of text, devoted principally to the finished rendering of Elevations, Sections, Plans, Details, etc. With Chapters devoted to the Preliminary Steps. With 25 photographic reproductions of fine rendered examples by the Author and other famous Architects, a Frontispiece in Colour, and several line diagrams. New and Cheaper Students' Edition. Medium 8vo, cloth. 15s. net.

ARCHITECTURAL PRACTICE AND PROCEDURE

A Handbook for Students and Practitioners. By HAMILTON H. TURNER, F.S.I. A Review of the Business Side of an Architect's Work and of the Organisation of the Office. Containing 340 pages, with numerous Specimen Forms and Schedules, Plans, Reports, Illustrations, etc. 8vo, cloth. 15s. net.

A WINDOW DICTIONARY

By W. F. CRITTAL. Containing about 50 pages comprising descriptions of about 250 terms used in connection with window openings. With useful marginal diagrams, list of Abbreviations used, and a brief Introduction. Small 8vo, cloth, paper sides. 2s. 6d. net.

ARCHITECTURAL COMPOSITION

By NATHANIEL CORTLAND CURTIS, A.I.A. Illustrated with numerous Drawings by the Author. Small 4to, cloth, lettered. 30s. net.

THE ESSENTIALS OF A COUNTRY HOUSE

By R. A. BRIGGS, F.R.I.B.A. Containing 218 pages and 71 Illustrations from Photographs and Drawings, of Views of Houses of varying size erected from the Author's Designs. Large 8vo, cloth, gilt. 8s. 6d. net.

THE CONSTRUCTION OF A HOUSE

A Series of 40 Plates of Plans, Elevations, Sections, and Details, with Descriptive Text, of a Country House, from the Author's specially prepared Drawings. By CHARLES GOURLAY, B.Sc. F.R.I.B.A. Second Edition, revised and condensed. Royal 4to, cloth. 7s. 6d. net.

WHERE THE GREAT CITY STANDS

A Study in the New Civics. By C. R. ASHBEE, M.A., F.R.I.B.A. Illustrated by over 120 Drawings, Photographs, Diagrams, and Plans. 4to, in blue boards, with cloth back. 25s. net.

THE HALF-TIMBER HOUSE

Its Design, Plan, and Construction. By ALLEN W. JACKSON. With Frontispiece in Colour and 65 full-page Photographic Plates, showing Old and Modern Examples, also Plans and Interior Views. Small 4to, cloth. 18s. net.

BUNGALOWS

Their Design, Construction, and Furnishing, with suggestions also for Camps, Summer Homes, and Cottages of similar character. By HENRY W. SAYLOR. With over 200 Illustrations. 4to, cloth. 18s. net.

RESIDENTIAL FLATS OF ALL CLASSES, INCLUDING ARTISANS' DWELLINGS.

A Practical Treatise on their Planning and Arrangement. By SYDNEY PERKS, F.R.I.B.A., P.A.S.I. Containing 226 Plans and Illustrations of Examples by leading architects in England, the Continent, and America. Imperial 8vo, cloth, gilt. 25s. net.

PUBLIC BATHS AND WASH-HOUSES

Their Planning, Arrangement, and Fitting, with Chapters on Turkish and other Special Baths, Public Laundries, Heating, Water Supply, etc. By ALFRED W. S. CROSS, M.A., F.R.I.B.A. Containing 284 pages, with 274 Illustrations of Plans, Elevations, and Constructive and Engineering Details. Imperial 8vo, cloth, gilt. 25s. net.

MODERN THEATRE CONSTRUCTION

By EDWARD BERNARD KINSILA. An Analysis of the Principles of Theatre Planning and Equipment for Modern Needs, including a special section on Cinematograph Houses. With 48 Plans and Illustrations. A useful Standard Book on Theatres and Cinemas. Imperial 8vo, cloth. 18s. net each.

MODERN THEATRES

By IRVING PICHEL, New York, U.S.A. Giving many plans photographs and descriptions of the recent theatres; dealing with construction, seating, lighting, both of the stage and auditorium, machinery and equipment, etc. With 64 illustrations. Crown 8vo., 12s. 6d. net.

THE COLONIAL HOUSE.

By JOSEPH EVERETT CHANDLER. Illustrated by 140 full-page Plates, chiefly of exterior views, with details, as Chimneys, Cupolas, Doorways, Porches, Garden-Houses, etc., and some interior views and plans. New Edition. Small 4to, cloth. 24s. net.

HOW TO ESTIMATE

Being a Complete Analysis of Builders' Prices. Giving full details of Estimating for every class of Building Work, with thousands of Prices, and much useful Memoranda. By JOHN T. REA, Surveyor. Fourth Edition, revised and enlarged, with Supplement of up-to-date Prices and Memoranda. (*Fourth Impression*). With about 350 Illustrations. Large 8vo, cloth. 15s. net.

BUILDING CONSTRUCTION AND DRAWING

(ELEMENTARY). By CHARLES F. MITCHELL, assisted by GEORGE A. MITCHELL. Tenth Edition, Revised and greatly Enlarged. Containing 470 pages of Text, with over 1100 Illustrations, fully dimensioned. Crown 8vo, cloth, gilt. 6s. 6d. net.

"The book is a model of clearness and compression, well written and admirably illustrated, and ought to be in the hands of every student of building construction."—*The Builder*.

BUILDING CONSTRUCTION (Advanced)

By CHARLES F. MITCHELL, assisted by GEORGE A. MITCHELL. Containing 900 pages of Text, with over 800 Illustrations, fully dimensioned. Tenth Edition, thoroughly Revised and Enlarged. Crown 8vo, cloth, gilt. 10s. 6d. net.

"Mr. Mitchell's two books form unquestionably the best guide which any student can obtain at the present moment. In fact, so far as it is possible for anyone to compile a satisfactory treatise on building construction, Mr. Mitchell has performed the task as well as it can be performed."—*The Builder*.

BUILDING CONSTRUCTION PLATES

By A. BUCHANAN and W. H. HUDSON. With pages for Students' Notes. Vol. I. ELEMENTARY STAGE, 40 Plates. Vol. II. ADVANCED STAGE, 50 Plates. (*New Impression, revised*). Oblong 8vo, in stout paper covers. Part I, 5s.; Part II, 5s. 8d.

"Mr. Buchanan's extensive teaching experience has enabled him to set down just what is most essential to students, and the drawings, all prepared by the author, are clear, definite, and helpful."—*Municipal Engineering*.

REGULATIONS OF THE LONDON COUNTY

COUNCIL RELATING TO STRUCTURAL STEEL WORK (London Building Act Amendment, 1909) AND TO REINFORCED CONCRETE, 1916. As drawn up and sanctioned by the Local Government Board. A Reprint of the Official Text, with Notes, Explanations, and Worked Examples, including numerous Illustrations, by EWART S. ANDREWS, B.Sc., M.C.I. Second Edition, revised and extended. Crown 8vo, cloth, lettered. 4s. net.

THE STRUCTURAL ENGINEER'S POCKET BOOK. By EWART S. ANDREWS, B.Sc. Containing 356 pages, with numerous Formulæ, Tables, Practical Illustrative Diagrams, etc. Small 8vo (pocket size), cloth. 18s. net.

STRUCTURAL DESIGN IN STEEL FRAME BUILDINGS. Comprising the detailed design of typical large Structural Members of Steel Frame Buildings, with calculations and working drawings. By PERCY J. WALDRAM. With 8 double-plate Working Diagrams. 4to, half-bound in cloth, lettered. 12s. 6d. net.

CLARKE'S POCKET-BOOK OF TABLES AND MEMORANDA FOR PLUMBERS, BUILDERS, SANITARY AND ELECTRICAL ENGINEERS, &c. By J. WRIGHT CLARKE. New and revised Edition. Small pocket size, leather, 2s. 6d. net. Or in celluloid case, 3s. 6d. net.

"It is obviously one of those things a tradesman should carry in his pocket as religiously as he does a foot-rule."—*The Plumber and Decorator.*

A MANUAL OF TECHNICAL PLUMBING AND SANITARY SCIENCE. By S. BARLOW BENNETT. Fourth Edition, revised and enlarged, by WALTER SCOTT. Containing 300 pages and 400 clear Illustrations. Royal 8vo., cloth, 9s. 6d. net.

DRAINAGE AND SANITATION

A Practical Exposition of the Conditions vital to Healthy Buildings, their Surroundings and Construction, their Ventilation, Heating, Lighting, Water and Waste Services. By E. H. BLAKE, F.S.I., M.R.S.I. Second Edition, revised and corrected. Containing 500 pages, with 400 Illustrations. Large 8vo, cloth. 15s. net.

INDEX OF AUTHORS' NAMES

- | | | |
|--------------------------------|---------------------------------|-----------------------------------|
| am, Decorative Work, 11 | Braun, Life Drawing, 23 | Cox, Church Furniture, 3 |
| ams, Office Practice, 27 | — Child in Art and Nature, 23 | — County Churches, 4 |
| n, Cheap Cottage, 27 | Briggs, Essentials, 28, 29 | Cox (K.), Painting, 20 |
| — Smaller Houses, 27 | Brock, British Sculpture, 20 | Cram, Church Building, 3 |
| erson, Greece and Rome, 2 | Brown, Applied Drawing, 21 | Crane & Day, Moot Points, 14 |
| — Italian, 5 | Buchanan, Building Construction | Crittall, Window Dictionary, 29 |
| Andrews, Structural Engineer's | Plates, 30 | Cross, Public Baths, 29 |
| Pocket Book, 31 | Budden, Gothic Churches, 4 | Crossley, Gothic Mon'ts, 3 |
| Andrews, Steelwork Regs., 30 | Burton, Porcelain, 14 | — Church Woodwork, 3 |
| imal Studies, 22 | Butterfield, Fences, &c., 6 | Curtis, Arch. Composition, 29 |
| Workers' Studio, 17 | — Floral Design, 18 | |
| abee, Teaching Art, 15 | | |
| — Great City, 29 | | |
| ley, Spanish Towns, 5 | Caffin, History of Art, 16 | Davie, Kent and Sussex, Cotswold |
| es and Charlesworth, 'Mathe- | — Architecture, 1 | and Surrey Cottages, 4 |
| matics, 30 | — Picture Study, 20 | Davison, Building Arts, 2 |
| rsford, Mural Monuments, 4 | Campbell, Arch. Drawing, 28 | Dawber, Cotswold Cottages, 4 |
| Decorative Art, 12 | Candee, Tapestry, 18 | Day, Alphabets, 26 |
| cher, Essentials in Arch., 1 | Capito, Caretto, 15 | — Enamelling, 26 |
| l, Old Pewter, 14 | Carpenter, Colour Study, 22 | — Moot Points, 14 |
| n, Nation's Treasures, 16 | Chadwick, Fashion Drawing, 22 | — Needlework, 21 |
| hnett, Figure Construction, 23 | Chamberlain, How we are Fed, 8 | — Pattern Design, 26 |
| Plumbing, 31 | — How we are Clothed, 8 | Day, Penmanship, 24 |
| rk, Proverb Story, 6 | Chandler, Colonel House, 30 | De Forest, History of Art, 16 |
| ke, Building Repairs, 27 | Chancellor, London, 7 | De Mauri, Vinovo, 15 |
| Sanitation, 31 | — Regency in England, 7 | De Palencia, Costume of Spain, 19 |
| shfield, Mural Painting, 20 | Cheney, Modern Art, 19 | De Toldo, Bookbindings, 15 |
| m, History of Art, 17 | Christie, Samplers, 25 | Doogue, Making a Lawn, 6 |
| le, Italian Furniture, 11 | Cladel, Rodin, 20 | |
| user, Industrial Arts, 8 | Clarke, Pocket Book, 31 | Earle, Lampshades, 19 |
| ndon-Jones, Stitchery, 20 | Colasanti, Plasterwork, 11 | Eberlein, Walls and Ceilings, 6 |
| | Colour Schemes, 26 | — Rooms and Porches, 6 |
| | Cook, 'Hobby-horses (Poems), 17 | — Inns, 7 |
| | | Edmondson, English Wallpapers, 13 |

INDEX OF AUTHORS' NAMES (*continued*)

- Elliot, Life and Work, 8
 Ellis, Technical Drawing, 28
 — Carpentry, 26
 — Joinery, 26
 — Lessons, 27
 — Making a Garage, 6
 Ellwood, Furniture, 11
 — Figure Studies, 23

 Fenn & Wyllie, Furniture, 14
 Fleming, Folk Tales, 6
 Fletcher, History of Arch'e, 1
 — Quantities, 28
 — Valuations, 28
 — Arbitrations, 28
 — Dilapidations, 28
 — Light and Air, 28
 Flower & Animal Studies, 22
 Forest, History of Art, 16
 Foster, Hangings, 6
 French, Amateur Photo'y, 25
 French Fashion and Costume, 19

 Gardener, Ironwork, 20
 Garside, English Furniture, 15
 Gawthorpe, Repoussé, 25
 Gibson, Hexham Abbey, 3
 Glass, Drawing & Design, 30
 Glass, Sketching, 22
 Glazier, Hist. Ornament, 17
 Glazier, Textile Fabrics, 18
 Gleason, Water Colour, 24
 Godfrey, London, 3
 — Gardens, 6
 Goodwin, French Prov. Arch. 5
 Gotch, English Home, 2
 Gotz, Portraits, 22
 Gourlay, Construction, 29
 Greek Sculpture, 22
 Gregory, Living Sculpture, 23
 Groesbeck, Engraving, 25
 Gromort, Classic Arch., 5
 Grote-Hasebalg, Oriental Rugs, 19
 Gruyere, Swiss Lace, 19
 Gusman, Pompei, 18

 Halsey, Ancestors' Homes, 11
 Hamlin, Ornament, 16
 Hammond, Pictl. Compn., 25
 Haney, Classroom Des'n, 21
 Hartley, Life & Work, 8
 Heal, Tradesmen's Cards, 24
 Herrlich, Human Form, 22
 Hicks, Hand-made Rugs, 19
 Hodges, Hexham Abbey, 4
 Home and World Series, 8
 Hooper, Handcraft, 25
 House and Garden Books, 6
 Howard, Church Woodwork, 3
 Hubbard, Etchings, 22
 Hunter, Italian Furniture, 11

 Jackson, Old English Plate, 20
 — Half-Timber House, 29
 Japanese Art Books, 16
 Jekyll, Household Life, 7
 Jones, Touring England, 7
 Jourdain, English Decoration, 1500-1660, 12
 — English Decoration, 1760-1820, 13
 — Smaller Interiors, 15

 Kelly, Costume, 19
 Kendrick, Embroidery, 14
 Kimball, History of Arch., 1
 King, Gardens, 6
 Kinsila, Theatres, 30
 Knowles, Dutch Pottery, 14
 Kvonguist, Metalcraft, 25

 Lasar, Hints on Art, 20
 Le Blond, Italian Gdns., 6
 Lenygton, Decoration, 12
 — Furniture, 12
 Lester, Costume, 18
 Leverhulme Collections, 14
 Loewen, Millinery, 21
 Lutz, Practical Drawing, 22
 — Art Anatomy, 23
 — Graphic Figures, 22
 — Pictorial Composition, 22

 Macartney, Houses & Gardens, 3
 Maginnis, Pen Drawing, 21
 Margonigle, 28
 Manning, Dress Constn., 21
 Matasek, Show Cards, 24
 Mawson, Gardens, 6
 M'Clure, Built-in Furniture, 6
 — Making Floors, 6
 M'Goodwin, Shadows, 28
 Meyer, Ornament, 16
 Michelangelo, 22
 Mijer, Batiks, 19
 Miller, Plastering, 27
 Miller, Paths and Drives, 6
 — Making a Garden, 6
 Milliken, French Prov. Arch., 5
 Mitchell, Building Construction, 30
 Mossman, Indurbrial Arts, 8
 Mulliner, Decorative Arts, 15
 Murphy, Ironwork, 20

 Neurdenburg, Dutch Tiles, 19
 Noetzli, Drapery Cutting, 27
 Nutting, Furniture, 20

 Ordway, Operas, 17
 Oliver, East Anglia, 3
 Oriental Rugs, 19

 Park, Human Form, 23
 Parsons, Dress Psychology, 18
 — Decoration, 27
 Parkinson, Shrop. Cottages, 4
 Parker, Old Master Drawings, 17
 Paton, Etching, 26
 Payne, Lettering, 23
 Pearce, Composition, 21
 Pératé, Versailles, 4
 Perks, Residential Flats, 29
 Pichel, Modern Theatres, 30
 Piggott, Japanese Decoration, 16
 — Japanese Music, 17
 Poore, Pictl. Compositi'n, 25
 — Conception of Art, 20
 Porter, Medi. Arch., 3
 Pratt, Cathedrals, 4
 Pulbrook, Country Life, 7
 — Countryside, 7

 Quennell, Everyday Life, 10
 — Everyday Things, 9

 Rea, Estimating, 30
 Renders, Flemish Collection, 18
 Richardson, Smaller Houses, 3
 — Inns, 7
 Robinson, New Engl'd Houses, 18
 Robins, Etching, 25
 Rockwell, Small Fruit G'd'n, 6

 Saglio, French Furniture, 14
 Salwey, Pencil Drawing, 21
 — Pencil Sketching, 21
 Salyman, Tudor Times, 6
 Sautier, Rugs, 15
 Saylor, Rose Garden, 6
 — Bungalows, 29
 Salzman, Tudor England, 6
 Seaby, Art Drawing, 21
 — Roman Alphabet, 24
 Shuffrey, Fireplaces, 11
 Significance of Fine Arts, 18
 Sinel, Decorative Devices, 24
 Sirelius, Ryiji Rugs, 19
 Smith, Lettering, 23
 — Spanish Art, 16
 Speltz, Ornament, 16
 — Coloured, 16
 Spiers Orders, 5
 Stapley, Spanish Weaving, 18
 Stratton, Classic Arch., 2
 — Elements, 2
 Sugden, English Wallpapers, 18

 Tabor, Bulb Garden, 6
 — Garden Bloom, 6
 — Attractive Grounds, 6
 Throop, Furnishing, 26
 Thurston, Pictures, 20
 Townsend, Decorative Art, 24
 Tricker, Water Garden, 6
 Triggs, Garden Craft, 5
 Turner, Archl. Practice, 29

 Vallance, Old Crosses, 4
 Vanderpoel, Human Figure, 23
 Varnum, Industrial Arts, 25
 Vulliamy, Classic Ornmts., 5

 Waldram, Steel Buildings, 31
 Walton, Story of Textiles, 18
 Ward, French Arch., 2
 Waterhouse, Story of Arch., 2
 Weaver, Leadwork, 20
 Wells, Furniture, 24
 — Cabinetwork, 26
 Whitcomb, Story of Art, 16
 Wilder, Prehistoric Past, 6
 Williams, Stair-Building, 27
 Willson, Ypres, 8
 Wilson, Industrial Arts, 25
 Windoes, Arch. Drawing, 28
 Winslow, Industrial Arts, 8
 Worst, Ft. Loom Weaving, 25
 Wright, R., House of Good Taste, 26
 — A., Decoration, 73
 Wyllie, Sheffield Plate, 14

 Yerbury, Human Form, 23

B. T. BATSFORD, Ltd., *Publishers*, LONDON



KU-995-584